

Royal Academy of Music **Prospectus** 2014

Royal
Academy
of
Music



'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian

'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle

'The Royal Academy in London is an institution that is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim

'All I can say is BRAVO! It is a superb recording which I found technically and emotionally satisfying'

Steve Reich

'The commitment in the Royal Academy of Music has been absolutely mind-boggling'

Sir Peter Maxwell Davies

Cover photograph of Royal Academy Opera production of The Lighthouse by Sir Peter Maxwell Davies: **'An exemplary account... the orchestra was magnificent and so were the performances of the three characters... all gave performances that would have graced any production in the world'**

The Spectator, May 2013

Welcome

Principal

Professor Jonathan Freeman-Attwood

Principal's PA:

Kate McKiernan Hon ARAM

Telephone 020 7873 7377

Email k.mckiernan@ram.ac.uk

'For 190 years the Royal Academy of Music has been the nursery, hothouse and generator for the British music profession'

The Times, November 2011

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business... Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian, May 2009



Professor Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM, FKC

Studied at University of Toronto and Christ Church, Oxford. Recording producer for numerous independent record labels including Channel Classics, BIS, Chandos, Naxos, AVIE, Hyperion, Simax etc., many of which have won major awards and prizes.

As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti. His series of solo discs for Linn Records encompasses 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée', 'Trumpet Masque', 'The Romantic Trumpet' and, most recently, 'A Bach Notebook for Trumpet'. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

He is a member of the Board of Garsington Opera, Trustee of the Associated Board of the Royal Schools of Music, Young Classical Artists Trust, Countess of Munster Musical Trust, Mendelssohn Scholarship Foundation, etc., and Trustee of the University of London.

As Dean of Undergraduate Studies 1991–95, he directed the first cycle of the Academy's BMus programme. Vice-Principal and Director of Studies 1996–2008, and Principal since July 2008. Appointed a Professor of University of London in 2001 and a Fellow of King's College, London in 2009.

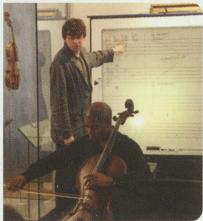
I am regularly asked what is special about the Royal Academy of Music. Whilst one can reel off a number of internationally recognised qualities which have made it one of the world's leading conservatoires, I often focus on the particular success with which our young musicians communicate their art through a blend of passionate advocacy and entrepreneurial purpose. From period performance to many contemporary idioms — via an outstanding programme of solo, chamber, operatic and orchestral activity — Academy graduates have become a 'known quantity' for how they shape and influence the creative industries in which they work.

Yet however distinguished its past, students choose the Academy as a place to study for all the kaleidoscopic possibilities on offer for the 'here and now' — the blend of practical, artistic, social and intellectual qualities which allow our graduates to make a durable impression on a 21st-century world. Tracking each student 'journey' is extraordinarily exciting at the Academy and encourages those privileged to work here to question, at every turn, the quality and effectiveness of our work. We seek to realise the potential of each and every musician here, in what is a uniquely purposeful and inspiring community of musicians. We respect our significant traditions, but we encourage students to 'critique' the status quo and to challenge themselves, fellow students and staff, as they discover an identity and skills to carry them into — and through — professional life.

There are no great secrets to how we achieve this. We constantly seek to employ the very best teachers. We plan our unrivalled Diary of Events to provide thrilling opportunities. Our programmes of study 'enfold' the principal study in ways which provide an evolving menu of professional development skills — reflected in our strong careers' profile and the special pride we take in witnessing students' success in the very best professional circumstances.

The atmosphere of any institution is always hard to pinpoint, though it's generally accepted that the Academy is a wonderfully open, stimulating, supportive and friendly place — encouraging and pursuing the realisation of goals which instil confidence and allow its students both to 'toughen up' for the challenges ahead and 'soften up' to absorb the vast range of artistic influences which nurture an ever-more receptive and interesting musician. The Academy does not offer one dogmatic 'school of teaching'. Finding the right teacher for you, and building appropriate opportunities around the focal point of great mentoring, is what makes the ethos of the Academy particularly appealing.

Do come and visit us at any time, whether at an Open Day, or dropping in on events to see a world-class roster of committed musician-teachers devoted to the Academy and its students. Talk to students and ask them what it's really like here! You will always receive a warm welcome.





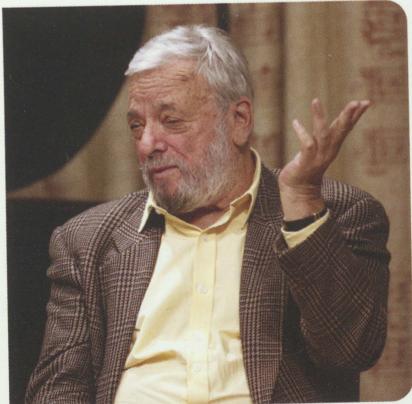
Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA, Hon FBC

American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous masterclasses at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.



'The UK's oldest conservatoire is often — rightly — spoken of with reverence, training nearly 700 students from over 50 countries in more than 20 disciplines'

Muso magazine, December 2011

'A masterly account of Peter Maxwell Davies's The Lighthouse... All gave performances that would have graced any production in the world'

The Spectator, May 2013

Above: Stephen Sondheim in conversation at the Academy

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for orchestral students to work with professional conductors of the highest artistic stature. Semyon Bychkov, Yan Pascal Tortelier, Trevor Pinnock and Sir Mark Elder, amongst others, are all regular Academy visitors.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals. As I write this, we are looking forward to our latest large-scale collaboration with London Sinfonietta: a performance of Stockhausen's *Gruppen* at the Royal Festival Hall in October 2013.

We collaborate regularly with the Juilliard School, and in July 2012 we gave joint performances of works by Respighi, Ravel and John Adams at Avery Fisher Hall in New York and the Royal Albert Hall in London as part of the BBC Proms, conducted by John Adams.

Royal Academy Opera singers took all the solo roles and were the chorus in Ravel's *L'enfant et les sortilèges* with the BBC Symphony Orchestra and Stéphane Denève at the Barbican Hall in April 2013, recorded for broadcast on BBC Radio 3.

The Royal Academy of Music/Kohn Foundation Bach Cantata Series, a firm fixture in London's concert life, provides unique opportunities for students to work with the world's leading professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduates' successes: to name just a few recent achievements, Adam Walker (2009 graduate) and Denis Bouriakov (2004) have become Principal Flutes of the London Symphony Orchestra and New York Metropolitan Opera respectively, and Dominic Seldis (1992) Principal Double Bass with the Royal Concertgebouw Orchestra. From our many successful violin graduates, Thomas Gould (2006) is in great demand as both soloist and concertmaster. Pianist Benjamin Grosvenor (2012) received two Gramophone Awards, the Classic Brits Critics' Award and a nomination for a BBC Music Magazine Award in his graduation year. The many prestigious conducting appointments of Edward Gardner OBE (2000) include Music Director of English National Opera since 2007. Academy singers are ubiquitous on the stages of opera houses and concert venues world-wide — just a few of them are listed on page 11. Guitarist Miloš Karadaglic's (2006) Deutsche Grammophon CDs have topped the charts worldwide, and Gareth Malone OBE (2005) continues to inspire countless people with the joy of singing.

Your own professional career begins here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
Timothy Jones

Please contact:
Catherine Jury, Academic Secretary
Telephone 020 7873 7361
Email c.jury@ram.ac.uk

Timothy Jones MA, DPhil, LTCL

Timothy Jones studied at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held appointments at the Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player has performed widely in seventeenth- and eighteenth-century music and has premiered many contemporary works. He is particularly interested in the role of improvisation within composed musical structures. He is currently editing Mozart's String Quartets for Peters Edition.



**'One of the most exhilarating opera premieres I have attended...
Kommilitonen! makes no compromises but challenges young performers to new vocal and dramatic achievement'**

Opera magazine, April 2011

'The performance was a model of vitality, concentration and period authenticity'

Sunday Times, March 2009
(Bach Cantatas Series)

Above: Open Academy in the museum

Studying at the Academy is a transformative experience. It will raise your game technically, artistically and professionally. At all levels — undergraduate, masters or post-masters — the Academy's programmes of study are designed to enable students to develop the knowledge, skills and experience that are essential for a successful career in music in the 21st century. They reflect the current professional reality of being a high-level musician, and have the structured flexibility to serve the evolving needs of individual students' ambitions and aspirations.

To achieve this, the content and delivery of our programmes are in a constant state of controlled evolution. In particular, we take great care to fine tune the content and delivery of principal study, practical activities, professional development and academic components so that the entirety of the programme is greater than the sum of its parts. In 2013 the UK's Quality Assurance Agency praised the way the Academy embeds professional development within the curriculum and the care we take in constantly improving an already world-class student experience.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken form. We recognise that studying at an

advanced level is demanding and we take great care over the ways we support our students' education and training. This is not just a question of the expertise and experience of the Academy's teaching staff, or the incomparable resources of our library, collections and museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes and the support we give to focused professional development.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in research through practice — whether in the fields of artistic collaboration, the creation of new texts, or the investigation of performance traditions. In the last three years projects undertaken at the Academy include the premiere production of Sir Peter Maxwell Davies's new opera *Kommilitonen!* (co-commissioned with the Juilliard School New York), the development of the new Redgate-Howarth oboe mechanism, and a new edition of Fauré's songs (published by Peters Edition). Each year the Academy hosts around 100 research events, ranging from conferences and exhibitions to world-premiere performances, public lectures and student-centred research seminars.

This is an environment in which artistic and intellectual curiosity are given every opportunity and encouragement to flourish.

Performance

Director of Artistic Planning:
Nicola Mutton BA, Hon ARAM

'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'
Sir Simon Rattle, during his return to the Academy in March 2011

Principal Guest Conductor, Symphony Orchestra

Yan Pascal Tortelier Hon RAM

Principal Guest Conductor, Concert Orchestra

Trevor Pinnock CBE, Hon RAM

Klemperer Chair of Conducting

Semyon Bychkov

Visiting Professor of Music

Pierre-Laurent Aimard Hon RAM

Menuhin Professor of Music

Maxim Vengerov Hon RAM



Performance training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music of all kinds as well as musical theatre and jazz.

See pages 44–5 for more details.

'Don't miss the Royal Academy of Music's outstanding Sunday lunchtime concert series surveying all of Bach's cantatas'
The Times, February 2013

'A fine cast of Academy students proved that this opera can fizz... excellent performances... no weak links'
The Times, May 2012 (Mansfield Park)

'When a performance of Die Zauberflöte succeeds so brilliantly you immediately want to go again, something has worked... Oh how we loved them'
The Observer, March 2012

'Any opera at the Academy is well worth seeing'
The Spectator, November 2011

'You can listen to the next generation of classical musicians at the Royal Academy of Music. The very best musicians train here... It's the most accessible and friendly musical venue anywhere'
The Sunday Times, January 2012

Performance is the essential driving force behind every aspect of Academy life, and the Academy's termly events brochure reads like a 'Who's Who' of music. In the last two years alone, Academy students have worked in concert, workshop and masterclass with high-profile international artists including:

> Conductors and instrumentalists Pierre-Laurent Aimard, Martyn Brabbins, Semyon Bychkov, Laurence Cummings, Stéphane Denève, the late Sir Colin Davis, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Jane Glover, Susanna Mälkki, Franck Ollu, Trevor Pinnock, Rachel Podger, Sir Simon Rattle, Leif Segerstam, Masaaki Suzuki, Christian Thielemann, Yan Pascal Tortelier, Mitsuko Uchida, Jac van Steen and Maxim Vengerov

> Singers Sir Thomas Allen, Barbara Bonney, Wolfgang Holzmair, Dame Kiri Te Kanawa, Angelika Kirchschlager, Dame Felicity Lott and Ann Murray

> Composers John Adams, George Benjamin, the late Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Pierre Boulez, Sir Peter Maxwell Davies and Stephen Sondheim

> Jazz artists Django Bates, Dave Douglas, Peter Erskine, Stan Tracey, Kenny Wheeler and Norma Winstone

> Directors John Copley, John Cox, David Pountney and John Ramster

2010–2013 Highlights

- > Premiere production of *Kommilitonen!* by Sir Peter Maxwell Davies and David Pountney.
- > Sir Simon Rattle worked with Concert Orchestra on Bruckner's Ninth Symphony.
- > Joint orchestral performances with Juilliard School conducted by John Adams in New York and at the BBC Proms in London.
- > Monthly Bach Cantatas, including concerts with guest directors John Butt, Sir John Eliot Gardiner, Peter Schreier and Masaaki Suzuki.
- > Frank Zappa celebration and recording, Boulez with Susanna Mälkki at Southbank Centre, George Benjamin's 50th birthday concert with London Sinfonietta, UK premieres of major works by Grisey and Nono, and recording of Reich for percussion.
- > Musical Theatre company on BBC Radio 2's Friday Night is Music Night.
- > Recordings for Linn of Stein's arrangement of Mahler's Fourth Symphony, and Anthony Payne's new arrangement of Bruckner's Second, both conducted by Trevor Pinnock.
- > Discussions with Dame Janet Baker, Alfred Brendel, Dame Anne Evans, Sir John Eliot Gardiner, Vladimir Jurowski and many more.
- > Appearances at London's most prestigious venues, in addition to our vibrant series of events at the Academy's home in central London.

Your Principal Study

Strings

Violin & Viola

Cello

Double Bass

www.ram.ac.uk/strings



Wenhong Luo

'I came here simply because the Academy is one of the world's very top music schools. From my first visit I was struck by the atmosphere here, even by the paintings on the wall, and from then it was always in my mind that I'd like to study here. I also love the international nature of London.'

We get the most impressive teachers at the Academy. I even had a masterclass on Paganini's Campanella with Maxim Vengerov last term — he played the piece on my viola, beautifully of course!

Being a member of a Leverhulme Fellowship quartet has brought a lot of new experiences and opportunities to me — including external performances at prestigious venues and the opportunity to record in a small ensemble under the direction of Trevor Pinnock.

I'd love to keep on living in London after I've graduated. I hope to specialise mainly in solo and small ensemble repertoire, but the level of orchestral playing and the calibre of the major conductors who work at the Academy has made me realise that I want to keep playing in orchestras too!'

Head of Strings

Jo Cole FHEA, ARAM

Studied at the Academy with Florence Hooton and David Strange, then with Ralph Kirshbaum, followed by a substantial playing career spanning 25 years. A distinguished, seasoned orchestral cellist and experienced chamber musician, her versatility includes period performance and innovation in outreach. Deputy Head of Strings at the RNCM, 2006–10. She resigned her membership of the Academy of St Martin's, and as Co-Principal of the City of London Sinfonia, to devote herself to training string students at the Academy.



The Academy's enviable reputation for training string players is firmly based on the stimulating educational and cultural experiences of our students, the distinction of our faculty and visiting professors, and—not least—the successful careers of many of our alumni throughout the profession.

String students at the Academy benefit from a winning combination of strong artistic traditions with forward-thinking realism about today's musical life, forming an imaginative springboard from which to launch their careers. The crucial disciplines—solo, orchestral and chamber music—are given intensive attention throughout, nurturing talent to produce versatile, creative and practical musicians of excellence. From the start we foster engagement with the reality of an unpredictable and rapidly changing profession, enabling a smooth transition into professional life rather than a jolt into the unknown at graduation.

*Students have access to all professors here for chamber music coaching, but * indicates special responsibility in this important area.*

Menuhin Professor of Music

Maxim Vengerov Hon RAM

Violin

Remus Azoitei MMus, ARAM

Diana Cummings FRAM

Richard Deakin MMus, FRCO, FRAM

Joshua Fisher

Mayumi Fujikawa Hon ARAM

Clio Gould AGSM, Hon RAM

Erich Gruenberg OBE, Hon RAM, FGSM, FRCM

Maurice Hasson Hon RAM

Philippe Honore

So-Ock Kim

Hu Kun Hon RAM

Sophie Langdon ARAM

Jack Liebeck ARAM

Mateja Marinković Hon ARAM

Nicholas Miller ARAM

Lydia Mordkovich Hon RAM, FRNCM

György Pauk Hon RAM, Hon GSM (Ede Zathureczky Professor)

Igor Petrushhevski Dip Moscow Conservatoire, Hon RAM

Maureen Smith Hon ARAM

Tomotada Soh Hon ARAM

Visiting Professors of Violin

Daniel Hope DipRAM, FRAM

Tasmin Little OBE, FGSM, Hon ARCM

Viola

Yuko Inoue BA, PPRNCM, Hon ARAM

Garfield Jackson FRAM *

Martin Outram MA, FRAM *

Paul Silverthorne FRAM

James Sleigh ARCM, Hon ARAM

Matthew Souter AGSM, Hon ARAM

Jon Thorne *

Visiting Professors of Viola

Philip Dukes Hon ARAM

Garth Knox

Hartmut Rohde Hon RAM

Su Zhen ARAM

Cello

Robert Cohen Hon RAM

Jo Cole FHEA, ARAM

Lionel Handy FRAM

Guy Johnston

Josephine Knight FRAM (Alfredo Piatti Chair of Cello)

Mats Lidström Hon ARAM

Felix Schmidt Hon ARAM

David Smith FRAM, FRSAMD *

Professor David Strange FRAM (Professor Emeritus)

Visiting Professors of Cello

Colin Carr Hon RAM

Steven Doane

Sung-Won Yang

Double Bass

Duncan McTier BSc, ARCM, FRNCM, Hon RAM

Graham Mitchell ARAM

Rodney Stewart FRAM

Visiting Professors of Double Bass

Matthew McDonald

Dominic Seldis FRAM

String Instrument Collection

The Academy has 'one of the premier and most accessible collections in the world' (The Strad). Many of the 250+ instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly.

Graduates perform in all the major European orchestras, including the Berlin Philharmonic and Royal Concertgebouw Orchestras, and there is strong representation in all the UK orchestras. Recent graduates are on trial for prominent chairs in UK orchestras.

Some recent students

Nathaniel Anderson-Frank first violin, Philharmonia

Sadie Fields (violin) MBF Emerging Excellence Award

Thomas Gould soloist and leader of Britten Sinfonia

Giovanni Guzzo leader, Manchester Camerata

Rachel Helleur cello, Berlin Philharmonic

Hermione Jones (cello) Animatore at Wigmore Hall

Elizabeth Lamberton first violin, RLPO

Katie Littlemore sub-principal second violin, BBC NOW

WenHong Luo Yuri Bashmet Personal Prize, Tertis Comp.

David Stark principal double bass, BBC NOW

Rachel Meerloo double bass, Hallé Orchestra

Georgina Poad double bass, Royal Concertgebouw

Charlotte Scott first violin, Badke Quartet

Luka Šulić touring internationally with 2Cellos

Louisa Tuck principal cello, Northern Sinfonia

Kaoru Yamada first violin, Royal Philharmonic Orchestra

Fournier Trio Parkhouse Award

Badke Quartet first, Melbourne International Competition

Bernadel Quartet Greenwich International String Quartet competition winners

Jubilee Quartet St Martin-in-the-Fields Music Prize

2012–2013 Highlights

- > Underlining the Bass: a year-long exploration of virtuosic, ensemble and orchestral playing
- > Academy Cello Ensemble performed at St James's Piccadilly, and recorded Philip Cashian's 'Dark Flight' for release on NMC
- > Maxim Vengerov, Sainsbury Royal Academy Soloists and student concerto soloists
- > Masterclasses with James Ehnes, Sylvia Rosenberg, Helen Callus and Truls Mørk alongside distinguished Visiting Professors
- > Garth Knox presented ensembles featuring every viola student in his dramatic works
- > Czech chamber music series, with coaching by Wihan Quartet and Emperor Quartets
- > Undergraduate quartets participated in Britten Sinfonia's Quartet Lab at the Southbank, and at Manchester International String Quartet Weekend
- > Visiting chamber music coaches included John Myerscough (Doric Quartet) and David Finckel (recently of the Emerson Quartet)
- > Four student quartets benefited from the Davey-Poznanski String Quartet Scheme, and three quartets were Leverhulme Chamber Music Fellows

Senior Administrator:

Esmé Acton-Stewart BA, Hon ARAM

Telephone 020 7873 7395

Email strings@ram.ac.uk

Open Day: Wednesday 25th Sept. 2013

Vocal Studies

www.ram.ac.uk/vocal



Henry Neill

'After having studied academic music at university, I found that arriving for my first term at the Academy was a very different experience. I was immediately thrust into an intense programme which ranges from regular vocal coaching to language and drama.'

I knew that the Academy boasts teaching staff of the very highest calibre, but I didn't expect the environment here to be so incredibly welcoming. This is partly due to the sheer number of hours of individual coaching you receive — but it's also down to the attitudes of the teachers and coaches, who are completely dedicated to enabling students to achieve their aims.

Outside of regular classes there are always opportunities to participate in high-quality music making, whether in a competition, recital or in one of the regular masterclasses. Together these ensure that I'm having an extremely busy and productive time here, and they're all contributing to my development as a young professional.'

Head of Vocal Studies

Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of the BBC Singers and he subsequently performed as bass soloist in the UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.



The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertoire. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically-acclaimed Bach Cantata Series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with very regular masterclasses and workshops given by outstanding international performers.

The Postgraduate Vocal Studies Course

Course incorporates a preparatory opera curriculum pathway, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and/or chamber choir work can take a specialist recital/concert curriculum pathway. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of Academy Song Circle, who are selected by audition, perform at the Academy and Wigmore Hall.

Recent Masterclasses have included

John Mark Ainsley, Sir Thomas Allen, Florian Boesch, Barbara Bonney, Susan Bullock, Sarah Connolly, Wolfgang Holzmair, Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott, Jane Manning OBE, Ann Murray, Dennis O'Neill, Brindley Sherratt, Dame Kiri Te Kanawa and Sir John Tomlinson.

Visiting Professors

John Mark Ainsley Hon RAM
Sir Thomas Allen CBE, Hon RAM
Barbara Bonney Hon RAM
Susan Bullock BMus, FRAM, LRAM
(Marjorie Thomas Visiting Professor of Singing)
Chevalier José Cura
Angelika Kirchschlager Hon RAM
Dame Felicity Lott DBE, Hon RAM
Dennis O'Neill CBE, DMus, Hon RAM
Brindley Sherratt FRAM
Dame Kiri Te Kanawa Hon RAM

Singing Professors

Alexander Ashworth MA, DipRAM, ARAM
Michael Chance CBE, MA
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM, Hon RAM
Philip Doghan BA, Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA
Anne Howells ARMCM, Hon FRMCM, Hon RAM
Julie Kennard BA, ARCM, Hon ARAM
Kathleen Livingstone DipMusEd, DRSAM, Hon RCM
Neil Mackie CBE, Hon RAM, CSTJ, Hon DMus, FRSE
Ann Murray DBE
Elizabeth Ritchie LRAM, FRAM
Sarah Walker CBE, LRAM, FRCM, FGSM
Lillian Watson AGSM, Hon RAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaches

Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, DipRAM, GRSM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux FRAM (French)
Mandy Demetriou Hon ARAM (Movement)

Philip Doghan BA, Hon ARAM (Oratorio)

Emanuela Ferrari-Osborne Laurea cum laude, MA, Hon ARAM (Italian)

Karen Halliday (Movement)

Julie Kennard BA, ARCM, Hon ARAM (English Song)

Iain Ledingham MA, FRAM, FRCO (German Repertoire, Italian Recitative, Choirs)

Johanna Mayr MagPhil (German)

Anna Motzo (Italian)

Victoria Newlyn (Movement)

Isabella Radcliffe MA, BA (Italian)

Ian Partridge CBE, Hon RAM, LGSM (Lieder, English Song)

John Ramster BA, Hon ARAM (Acting)

Richard Stokes MA, Hon RAM (Professor of Lieder)

Nicole Tibbels BA (French)

Mark Wildman FRAM, FRSA (Song Performance)

Operatic Coaches are listed on page 11 under Royal Academy Opera.

Recent Student Successes

Many Academy graduates have performed principal roles with the major opera houses throughout the world.

They have also become Wigmore Young Artists; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House; ENO Harewood Artists and young artists at Glyndebourne Festival Opera, Berlin Staatsoper and Stuttgart Opera; Kathleen Ferrier Award winners including first prize 2013, second 2011 and 2012, Song Prize 2009, 2011 and 2013, Ferrier Bursary 2010; winners of the Maggie Teyte Prize, Miriam Licette Award and Gold Medalists at the Royal Over-Seas League Competition. Academy graduates were first in the 2009 Wigmore Hall/Kohn Foundation International Song Competition (second in 2011), and winner and third in the 2013 National Mozart Competition (second and third in 2011, first and third in 2009).

Alumna Meeta Raval was England's representative in Cardiff Singer of the World 2011.

Senior Administrative Co-ordinator:

Chris Loake Hon ARAM

Telephone 020 7873 7384

Email voice@ram.ac.uk

Open Day: Thursday 26th Sept. 2013

Royal Academy Opera

www.ram.ac.uk/opera



Tereza Gevorgyan

'After graduating from Yerevan State Conservatoire in Armenia, I jumped at the opportunity to continue my development at the Academy. I arrived as an MA student in 2010, and was delighted to discover how much support we get from all of the teaching and coaching staff. Two years later, I was one of the lucky singers to be accepted into Royal Academy Opera.'

The Academy gives all of us the chance to show ourselves in a truly professional environment. Royal Academy Opera is hard work but hugely enjoyable, and it gives us a great preparation in every aspect of building a good career.

At the Academy I have sung in masterclasses for truly international stars. I have had the opportunity to sing so many varied roles, and last term I had the enormous excitement of performing in Eugene Onegin for the first time — that won't be my last time as Tatiana, I hope!'

Director of Opera

Prof. Jane Glover CBE, MA, DPhil, Hon FRCM

Music Director, Chicago's Music of the Baroque since 2002; Music Director, Glyndebourne Touring Opera 1981–85; Artistic Director, London Mozart Players 1984–91. Conducting engagements include Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice, with her Metropolitan Opera debut in 2013. Her book *Mozart's Women* was nominated for major prizes. University of London professor from 2010.



Royal Academy Opera is a specialist and intensive Postgraduate Advanced Diploma for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in body-work and movement, stage technique, European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Jane Glover, Trevor Pinnock and the late Sir Colin Davis. Distinguished opera directors have recently included Mike Ashman, Stephen Barlow, John La Bouchardière, John Copley, John Cox, David Pountney and John Ramster. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study roles in depth through individual music and language coaching. Excerpts from operas are presented in a series of scenes. Performance technique is developed through work with experienced singers such as Sir Thomas Allen, Susan Bullock, Angelika Kirchschlager, Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is of the highest importance, to balance the course's demands with each student's individual development.

The Academy is receptive to the changing profession and so has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera, Opera North, Garsington Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

'The Royal Academy of Music has come up trumps yet again... I felt, as I often do at the Academy, that if this were filmed it would make a desirable DVD'

The Spectator, Nov. 2012 (*La vera costanza*)

'...excellent cast of students from the Royal Academy of Music'

The Times, April 2013 (*L'enfant et les sortilèges*)

Opera auditions take place in London only. All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

We also offer opportunities for pianists to specialise as **repétiteurs/coaches**, working on a wide variety of repertoire, in many languages, with distinguished conductors and directors. In addition to playing for rehearsals, repétiteurs have continuing piano lessons, individual sessions with opera coaches, and many opportunities to work with language coaches and singing professors. Assuming the duties of chorus master and assistant conductor is also possible. This is normally a two-year Postgraduate Diploma, although in exceptional circumstances it may be completed in one year.

Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

Head of Vocal Studies

Mark Wildman FRAM, FRSA

Principal Operatic Coaches

Mary Hill MA, LRAM, Hon ARAM, ARCM

Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Sir Arthur Sullivan Visiting Professor

Anthony Legge MA, Hon RAM

Head of Preparatory and Vocal Faculty Opera

Gareth Hancock MA, ARAM, ARCM

Opera Role Coaches and Music Staff

Alexander Crowe MA

Audrey Hyland BA, Hon ARAM

Iain Ledingham MA, FRAM, FRCO

Jonathan Papp ARAM, DipRAM, GRSM

Michael Pollock MA, MMus, Hon ARAM, ARCM

Peter Robinson MA, FRCO

Susanna Stranders BA, LGSM, Adv.Dip.

Lionel Friend LRAM, ARCM

Recent and Forthcoming Highlights

- > 2013: Eugene Onegin conducted by Jane Glover; *L'enfant et les sortilèges* at Barbican Hall with BBCSO conducted by Stéphane Denève, broadcast on BBC Radio 3; double bill of *The Lighthouse* and *Dido and Aeneas*; autumn production to be confirmed
- > 2012: *Die Zauberflöte* with Jane Glover; Prologue to *Ariadne auf Naxos* (semi-staged); Jonathan Dove's *Mansfield Park* (first London production); Haydn's *La vera costanza* with Trevor Pinnock
- > 2011: *Die Dreigroschenoper*; *Béatrice et Bénédict* with the late Sir Colin Davis; the acclaimed premiere of *Kommilitonen!* by Sir Peter Maxwell Davies, directed by David Pountney and conducted by Jane Glover
- > Richard Lewis/Jean Shanks Award for postgraduate singers
- > Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include

Emma Bell (1998) Royal Opera, La Scala, ENO

Mary Bevan (2011) ENO

Allan Clayton (2007) Glyndebourne, Aix Festival

Lucy Crowe (2004) ENO, Royal Opera, Metropolitan Opera, Glyndebourne

Iestyn Davies (2005) Metropolitan Opera, Lyric Opera Chicago, Royal Opera, ENO, La Scala, Glyndebourne

Marcus Farnsworth (2011) ENO

Andrew Foster-Williams (1998) ENO, Glyndebourne, Barcelona, San Francisco

Kishani Jayasinghe (2006) Royal Opera

Ruth Jenkins (2012) Scottish Opera

Ed Lyon (2004) Opera North, WNO

Leigh Melrose (1998) La Monnaie, New York City Opera

Tim Mirfin (1999) WNO, Hamburg

Aoife Miskelly (2012) Cologne, Aix en Provence

Viktor Rud (2006) La Scala, Hamburg

William Towers (1999) Royal Opera

Administrator: Felicity Jackson

Telephone 020 7873 7383

Email opera@ram.ac.uk

Open Day: Thursday 26th Sept. 2013

Piano, Piano Accompaniment & Repetiteur

www.ram.ac.uk/piano

Florian Mitrea

'The Academy has been my home in every sense for the past four years. I came here rather intimidated by the history and prestige of the institution, and have ended up emotionally attached to it because of everything that I have experienced as a student here.'

I was extremely lucky to find in my professor, Diana Ketler, a constant source of knowledge as well as an inspirational mentor. This exceptionally productive collaboration has led to many successful performances and participations in competitions. I was proud to be able to bring back first prize for the Academy in two important intercollegiate competitions and also in the Vienna International Piano Competition at the end of my second year of studies.

The range of performance opportunities within and outside the Academy is impressive. I have been given the chance to perform as soloist in prestigious venues around London, to go on a tour to South Korea and perform Beethoven's Choral Fantasy in Seoul's 3,000-seat hall, and to play a Mozart concerto with the Academy String Orchestra in the beautiful and historic Duke's Hall.

I've also been inspired by the Academy's uniquely dynamic chamber music environment, which gave me among other experiences the opportunity to form a piano and cello duo with my friend and colleague Alex Rolton. We have enjoyed exploring some fantastic repertoire and have performed widely, including at Colston Hall in Bristol and at the Brahms Duo Competition, which we won in 2011.'



Head of Piano

Joanna MacGregor OBE, MA, FRAM

One of the world's most innovative musicians, a celebrated pianist of a wide and diverse repertoire, performing in major concert halls; she studied at the Academy. Has performed as a soloist in over 60 countries, and has released over 30 recordings, ranging from Bach, Scarlatti, Ravel and Debussy to jazz and new music. Founder of her own label SoundCircus, now with Warner, she curates major festivals regularly (Bath, Deloitte Ignite at the Royal Opera House, Luxembourg), and broadcasts on both TV and radio.



The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. Our professors include celebrated performers and pedagogues, recording artists and festival directors. We train pianists to think creatively, and encourage students to find their artistic identity as performers, developing their technique as a means to becoming a rounded, imaginative musician. Professional development — preparing pianists for a life in music — is seen as essential: the new postgraduate syllabus provides guidance in recording, conducting from the keyboard, improvisation, chamber playing, multimedia, répétiteur skills, collaboration with composers, early keyboards and every aspect of curating.

All undergraduates and postgraduates are coached in chamber repertoire and vocal accompaniment, and encouraged to perform widely; contemporary music is studied, along with core classical repertoire. Apart from being assigned to a piano professor, students take part in weekly repertoire classes and masterclasses, and can explore our superb collection of historical pianos. All students take part in an annual Piano Festival in June, and have opportunities to play in Academy concerts, as well as prestigious venues and festivals.

Recent masterclasses and lectures have been given by Alfred Brendel, Imogen Cooper, Stephen Hough, Jean-Efflam Bavouzet, Pascal Devoyon, Carl Vine, Leon Fleisher, Paul Badura-Skoda, Richard Goode, Steven Osborne, Yevgeny Sudbin, Kathryn Stott and many others.

Piano Accompaniment and Répétiteurs

Piano Accompaniment may be taken as a full-time postgraduate course. The curriculum is designed to train pianists in every aspect of the discipline, through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive tuition in Lieder, French and English song. Selected

students work with Royal Academy Opera in all aspects of répétiteur work. See page 11 or www.ram.ac.uk/piano.

If you are an accompanist or répétiteur, you must bring your own soloist(s) to your audition — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Professors of Piano

Joanna MacGregor OBE, MA, FRAM (Head of Piano)
Sulamita Aronovsky MA (Moscow), FRSA, Hon ARAM
Nicola Eimer DipRAM, MMus (Juilliard School), ARAM
Professor Christopher Elton FRAM
(Professor Emeritus of Keyboard)

William Fong PPRNCM, Hon ARAM
Ian Fountain Hon ARAM
Rustem Hayroudinoff ARAM
Diana Ketler ARAM
Professor Hamish Milne FRAM
Pascal Nemirovski Hon ARAM
Tessa Nicholson Hon ARAM, LRAM
Daniel-Ben Piernaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)
Carole Presland MusB, GRNCM, PPRNCM
Tatiana Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Michael Young BA, MMus, ARCM

Visiting Professors

Stephen Hough Hon RAM
Kathryn Stott Hon RAM
Yevgeny Sudbin FRAM

Broadwood Visiting Chair of Piano

Pascal Devoyon

Visiting Professor of Interpretation of Piano and Song

Imogen Cooper CBE, Hon RAM

Piano Accompaniment and Piano Ensemble Coaching

Michael Dussek FRAM (Head of Piano Accompaniment)
James Baillieu ARAM
Iain Brown
Julius Drake Hon RAM
Nicola Eimer DipRAM, MMus, ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Recent student successes include

- > Benjamin Grosvenor: Winner of the Diapason d'Or, two Gramophone Awards and the Critics' Award at the Classic Brits Awards, for his Decca debut
- > Evelyne Berezovsky: winner of the 2012 Lagny-sur-Marne Competition in Paris
- > Belle Chen: founder and artistic director of multimedia 'Heard Behaviour'
- > Chiyan Wong: Naxos contract to record Liszt transcriptions
- > Karim Said: three solo recitals in Southbank Centre's 'The Rest is Noise' Festival, 2013
- > Chiao-Ying Chang, Fournier Trio: winner of the 2013 Parkhouse Ensemble Award, Wigmore Hall and Southbank debuts
- > Viviana Lasaracina: winner of the 2013 Young Concert Artists, New York
- > Christina McMaster: performances at Southbank Centre and The Forge
- > Anna Dmytrenko: New York recital debut, prizewinner in the New York International Piano Competition
- > Kei Takumi: finalist and prizewinner at 2012 Hamamatsu International Piano Competition
- > Jayson Gillham and Andrejs Osokins: finalists and prize winners at the 2012 Leeds International Piano Competition
- > Matthew Fletcher: Accompanists' Prize winner at Maureen Lehane Vocal Awards
- > Thomas Primrose: Accompanists' Prize winner at the Young Ferrier Competition
- > Finnegan Downie Dear: joint winner of Gerald Moore Award 2013; making it success for the Academy in seven out of the last eight competitions

Academy graduates include

- > Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)
- > Ashley Wass ('Wass has a magic touch' — Gramophone)
- > Li'l Williams ('One can only marvel at this extraordinary artist' — The Guardian)
- > Yevgeny Sudbin ('A blistering recital... superb' — The Daily Telegraph)

Department Administrator:

Jessica Pitt BMus

Telephone 020 7873 7405

Email keyboard@ram.ac.uk

Open Day: Tuesday 24th Sept. 2013

Composition & Contemporary Music

www.ram.ac.uk/composition

Carter Callison

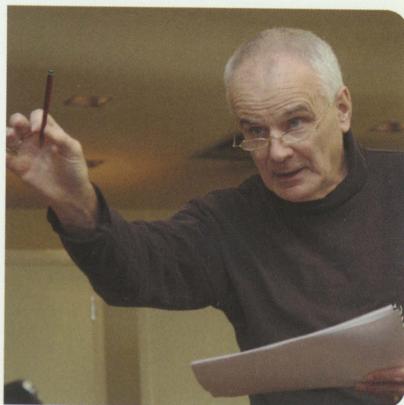
'Since beginning my studies at the Royal Academy of Music, I have been involved in many different aspects of Academy life. Not only have I developed many new techniques that have helped me express my musical intentions, but I have also had the opportunity to collaborate with many professional ensembles. These have included commissions for the BBC Singers, the Spitalfields Summer and Winter Festivals, as well as collaborations with numerous student ensembles.'

The composition faculty has been extremely influential in fostering my own musical voice. My decision to attend the Academy has not only helped make me a better composer, but has given me many opportunities that have helped me at the early stages of my career. In addition to working as the Manson Composition Fellow, I have begun to pursue a PhD with a focus on string scordatura.'



Head of Composition

Philip Cashian BMus, DMus, Hon ARAM
'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus, one-year MA and three-year PhD) programmes.

Work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles and orchestras, and commissions are offered to write for a large number of events with professional performers both within and outside the Academy.

A seminar series underpins all studies and features guest composers such as Hans Abrahamsen, Gerald Barry, Brian Eno, Beat Furrer, Simon Holt, Martijn Padding and Johannes Maria Staud.

Undergraduate BMus

The four-year BMus in Composition is designed to reflect the opportunities and challenges faced by today's music creator.

The undergraduate curriculum includes individual tutorials, orchestral workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing for Theatre and education workshops.

Postgraduate MMus or MA

Composition postgraduates can choose either a one-year MA or a two-year MMus programme. Both of these intensive programmes have a demanding schedule of project-work. The aim is for students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities.

Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers engage in academic project-work: either a Research Project or Concert Project (the organisation and presentation of a concert built around the composer's own music).

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, and to make the most of the Academy's thriving environment.

Professors of Composition

Christopher Austin BA, Hon ARAM
Professor Simon Bainbridge FRCM, Hon RAM (Senior Professor of Composition)

Gary Carpenter LRAM, Hon RAM, ARCM
Dr Philip Cashian BMus, DMus Hon ARAM (Head of Composition)

Dr Tansy Davies
Paul Patterson FRAM, FRNCM, FRSA (Manson Chair of Composition)

David Sawer BA, DPhil, Hon ARAM
Huw Watkins MA, MMus

Visiting Professors

Sir Harrison Birtwistle CH, FRAM
Tod Machover
Professor Sir Peter Maxwell Davies Hon ARAM
James Newton Howard Hon ARAM
Professor Bent Sørensen

Supporting Studies

Dr Timothy Bowers BMus, DPhil, FRAM, ARCM (Alan Bush Lecturer) (Practical notation, Techniques & Analysis)
Kirsten Cowie BMus, Hon ARAM (Recording Engineer)
Peiman Khosravi MMus, PhD (Creative Technology)
Paul Morley (Music and Contemporary Culture)
Dr Patrick Nunn BA, ACC (WCMD), PhD, LRAM, ARAM (Techniques of composition)

Illustrious Past Students

Craig Armstrong, Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Ruth Brychmore, Cornelius Cardew, Brian Ferneyhough, Nicholas Mav, Michael Nyman, Paul Patterson, Sir John Tavener, Augusta Read Thomas, and many recent graduates including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Elena Langer, Alwynne Pritchard, James Radford, Martin Suckling and Luis Tinoco.

Recent Highlights

- > Workshops or performances of music composed over the year, in total more than 80 works
- > Workshops and concert of student work with EXAUDI
- > Collaborative project with London Sinfonietta, resulting in performances of student works at the Southbank Centre
- > Performances of student works at Spitalfields Music, Soundwaves and Aldeburgh Festivals
- > Concerts, discussions and composition classes with visiting composers George Benjamin, Sir Harrison Birtwistle, Dan Dediu, Beat Furrer, Betsy Jolas, Thea Musgrave and Judith Weir
- > Undergraduate recording sessions with a studio orchestra, Symphonic Wind Ensemble and Manson Ensemble
- > Performances of student works at Kings Place, Sounds New Festival, the Blouin Institute and by the Youth Orchestra of the Middle East in Dubai
- > Regular workshops with Sir Peter Maxwell Davies (pictured above)
- > Workshops and concert of student work with CHROMA
- > Orchestral project and concerts with the Southbank Sinfonia
- > Projects with Bristol School of Animation
- > Collaborative project with choreographers at Roehampton University
- > Student performances by the Esbjerg Ensemble in Denmark and Norwegian Academy of Music Sinfonietta
- > Electroacoustic works performed as part of 'Nonclassical' club night

'At the Academy I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age'

Paul Morley, The Observer

Senior Administrator:

Philip Knight MMus

Telephone 020 7873 7379

Email composition@ram.ac.uk

Open Day: Thursday 26th Sept. 2013

Jazz

www.ram.ac.uk/jazz



Scott Chapman

'Studying at the Academy has been a steep learning curve for me. Being exposed to so many different styles and approaches to playing and writing music was exactly what I'd come here for, and in my first year alone I noticed a significant change in my playing.'

It's a real privilege being taught by and working on a personal level with some of the best musicians on the UK jazz scene, as well as having regular masterclasses from other renowned international artists. A particular highlight for me so far was having Dave Douglas with us for a whole week — he had so much to say, on both the creative and the business sides of being a successful musician. It's so valuable playing with and receiving advice from people who speak from experience at a high level.

The performance opportunities are also fantastic and have enabled me to play at venues such as the 606, Pizza Express jazz club and the Forge, where I was fortunate to perform with Julian Siegel. Playing with the other students is always a source of enjoyment too, and it's great to be in an environment where we learn from each other as well as from our professors.'

Head of Jazz Programmes

Nick Smart BABM, PGDip, LGSM, Hon ARAM

Internationally renowned jazz educator, trumpeter and musical director, Nick is in regular demand to musicians of all generations on the London and European jazz scenes. He also records and tours with his own projects Nick Smart's Trogon, Black Eyed Dog and Trio. As a sideman he has performed with international stars including George Russell, Bob Brookmeyer and John Hollenbeck, as well as being a member of the Kenny Wheeler Big Band and the regular soloist with the James Taylor Quartet.



The Academy has for many years now produced the most outstanding array of exciting, versatile, creative and employable musicians to emerge onto the jazz scene.

So what is so unique about studying at the Academy that equips our graduates to achieve such consistently high levels? We offer an ideal supportive environment in which to learn and experiment with this extremely broad art form. There is a strong emphasis on performance and composition, with opportunities to play with your own groups — at the Academy and also at the many venues with which we have strong links, including the 606, the Vortex, the Forge, Ronnie Scott's and Kings Place.

The course benefits from small numbers, enabling you to receive a personalised education and close support throughout your studies. The students of each year-group grow and develop as an ensemble, playing together extensively in projects and classes as well as collaborating with other players. This interaction between peers naturally develops to a level where lifelong musical associations are formed.

The finest jazz musicians have always been complete musicians with a unified voice through their improvising, composing and arranging: from Duke Ellington to Herbie Hancock, Wayne Shorter to Kenny Wheeler. We strive to continue this tradition with a full and varied course covering many aspects and forms of jazz and applications within other genres. We aim that, by graduation, you will have found your own creative voice and will be equipped with a versatile set of skills to enable you to pursue the future you want as a working musician.

You can find Academy graduates wherever innovations are being made. John Escreet and Orlando le Fleming are working in New York, and in London Kit Downes, Gwilym Simcock and Jasper Hoi by, among many others, have enjoyed countless successes.

The department runs a four-year BMus undergraduate programme, and MA and MMus programmes of 1–2 years.

'The stream of talented players emerging from the Royal Academy of Music's jazz course seems unending' Daily Telegraph

International Jazz Artist in Residence

Dave Holland

Visiting Professor of Jazz

Hon Hollenbeck

Composition & Arranging

Pete Churchill

Aural & Transcription

Tom Cawley ARAM

World Rhythms

Barak Schmool

History

Alyn Shipton PhD | Martin Speake LTCL, FTCL
Keith Nichols GGSM, Hon ARAM

Jazz Supporting Studies

Nikki Iles Hon ARAM

Repertoire/Improvisation

Pete Churchill | Martin Speake
Nick Smart | Tom Cawley

Saxophone

Martin Speake | Stan Sulzmann FRAM
Iain Ballamy | Julian Siegel
Andy Panayi | James Allsop

Trumpet

Nick Smart | Mike Lovatt

Trombone

Gordon Campbell | Mark Bassey

Voice

Nia Lynn | Pete Churchill
Norma Winstone

Piano

Tom Cawley | Nikki Iles | Gwilym Simcock
Liam Noble

Guitar

John Parricelli | Mike Walker | Phil Robson

Vibes

Jim Hart | Anthony Kerr

Bass (electric and acoustic)

Jeremy Brown | Tom Herbert
Jasper Hoi by | Michael Janisch

Drum Kit

Martin France | Ian Thomas | Jeff Williams

Technology

Peiman Khosravi MMus, PhD

Jazz LRAM teaching qualification

Nick Smart

Ensembles

Projects reflect the diversity of the jazz scene. Tutors are selected from our outstanding faculty alongside visiting artists including Chris Batchelor, Richard Fairhurst, Jim Hart, Mark Lockheart, Oren Marshall, Seb Rochford, Mark Sanders, Jean Toussaint, Will Vinson and Mike Walker.

2012–2013 Highlights

- > Big Band projects with Gordon Campbell, Dave Douglas, Keith Nichols Early Jazz project, Dankworth Composition Prize, Kenny Wheeler Big Band, Joe Locke and more
- > Masterclasses and composition clinics with Dave Douglas, Django Bates and Beloved Bird trio, Rudy Royston, Aruán Ortiz, John Gunther, Iain Ballamy and Stian Cartensen, Charles McPherson, Will Vinson, Jonathan Kreisberg, Eddie Gomez, Derek Watkins, Mike Gibbs, Enrico Pieranunzi, Kit Downes and Ben van Gelder, Ronan Guilfoyle, John O'Gallagher, Bobby Shew and more
- > Kenny Wheeler Jazz Prize continues, with 2012 winner Reuben Fowler's album featuring Tom Harrell released on Edition Records
- > Professional Development seminars with Jon Newey (Jazzwise), Helen Mayhew (JazzFM) and Dave Stapleton (Edition Records)
- > Academy student gigs at Kings Place, Ronnie Scott's, the Forge, Pizza Express, the 606, the Spice of Life and the Vortex
- > Museum exhibition of Kenny Wheeler's archive of original music and memorabilia, acquired by the Academy in 2012.

Senior Administrator:

Philip Knight MMus
Telephone 020 7873 7379

Email jazz@ram.ac.uk

Open Day: Monday 30th Sept. 2013

Historical Performance

www.ram.ac.uk/historical



Katarina Dordevic

'The Academy's Historical Performance Department is a multi-cultural and international department, and is the perfect size to make sure that we all get optimal learning and performance opportunities.

We are all incredibly active concert performers. I've performed regularly as a solo, chamber and orchestral musician, including playing next to Rachel Podger, exploring Haydn symphonies with Margaret Faultless and being directed by Sir John Eliot Gardiner in the Bach Cantata series. I've also had opportunities to perform outside — at Wigmore Hall with Rachel Podger, at Kings Place, at the London Handel Festival with Laurence Cummings, in baroque dance showcases and lecture recitals. We get fantastic opportunities for chamber music in lots of different groups, with frequent coaching by experts. Academy prizes provide incentives to explore even more repertoire. The Academy's period instrument collection is an invaluable resource — trying different baroque and classical violins and bows has taught me so much.

Here, learning with eminent scholars and performers evolves immediately into playing next to them in concerts, so the opportunities for career development are fantastic.'

Head of Historical Performance

Margaret Faultless

MA, FTCL, ARCM, Hon FBCU

Internationally renowned specialist in historical performance practice, violinist, director and co-leader of the Orchestra of the Age of Enlightenment, Margaret has been Head of Historical Performance since 2012. She directs orchestras all over Europe on modern and period instruments, is the Artistic Director of Music for Awhile, Director of Performance Studies at Cambridge University and Director of Studies of the European Union Baroque Orchestra.



Many of the most outstanding performers in the current generation of historical performance specialists studied at the Academy. Intensive training in all aspects of historically informed performance practice and interpretation combines with a full involvement in Academy life through a range of projects and performance opportunities. Students learn a great variety of skills and approaches that will equip them to be a professional musician specialising in historically informed performance.

Students gain unrivalled experience in ensemble playing alongside outstanding orchestral opportunities for performances at the Academy and beyond. In 2012 the Bach Cantata series was joined by another major undertaking, to perform all Haydn's symphonies over the next ten years in a variety of performance opportunities, on period and modern instruments, from self-directed classes and chamber versions to workshops and orchestral concerts.

Principal-study tuition is provided on period instruments by professors who are active as soloists and in leading period instrument ensembles. Additional sessions throughout the course discuss the main areas of historical performance practice from the Renaissance to the Romantic with practical emphasis as well as theoretical explanation. All students participate in the dance project each year. Other classes include sessions for strings, recorder and viol consorts, oboe band, basso continuo, repertoire and professional development.

The Academy is custodian to many fine instruments in Baroque/Classical set-up, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection, a significant collection of baroque and classical instruments, was very generously donated by Elise Becket Smith in 2012, enabling many students to experience performing on historical instruments, both in chamber ensembles and orchestras. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are encouraged to take up Historical Performance as a second study and are always welcome to perform in small and large-scale projects in the Historical Performance department.

A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

Strings

Rachel Podger FGSMD, AGSMD, Hon RAM
(Micaela Comberti Chair of Baroque Violin)

Margaret Faultless MA, FTCL, ARCM, Hon FBCU
(violin, Head of Historical Performance)

Pavlo Beznosiuk AGSM (violin)

Nicolette Moonen (violin)

Simon Standage MA, Hon RAM (violin)

Matthew Truscott FRAM (violin)

Jane Rogers (viola)

Jonathan Manson AM, Hon ARAM (cello,
viola da gamba)

Chi-Chi Nwanoku MBE, FRAM (double bass)

Elizabeth Kenny MA, ARAM (lute, theorbo)

Woodwind

Pamela Thorby (recorder)

Daniël Brüggen Hon ARAM (Visiting Professor of Recorder)

Lisa Beznosiuk Hon RCM (baroque flute)

Keith Puddy FRAM, FTCL (modern and classical clarinet)

Katharina Spreckelsen ARCM, Hon ARAM
(baroque oboe)

Andrew Watts (baroque bassoon)

Brass

See page 25.

Historical Keyboards

Carole Cerasi Hon ARAM (harpsichord, fortepiano)

Terence Charlston MA, MMus, ARAM, FRCO
(harpsichord, basso continuo)

Consultant Visiting Professor

Christopher Hogwood CBE, MA, HonMusD

William Crotch Chair

Laurence Cummings MA, ARCM, Hon RAM, FRCO

Some Past Students

Joseph Crouch (2000), cello
Sarah McMahon (2001), cello
Richard Sweeney (2001), lute
Sarah Moffatt (2002), violin
Frances Norbury (2002), oboe
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola
Joel Raymond (2004), oboe
Pawel Siwcak (2008), keyboard
Chris Bucknall (2009), keyboard

2012–2013 Highlights

- > A fifth year of sell-out performances in the Royal Academy of Music/Kohn Foundation Bach Cantata Series, shortlisted for the Royal Philharmonic Society Awards 2012, including guest appearances by Sir John Eliot Gardiner (pictured above) and Masaaki Suzuki
- > Baroque Orchestra at Kings Place with Laurence Cummings
- > The first concert and workshops in a ten-year project to perform all Haydn Symphonies, directed by Margaret Faultless
- > Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
- > Baroque Dance showcase with Mary Collins at St Martin in the Fields
- > Masterclasses and Performance classes with Rachel Podger, Daniël Brüggen, Laurence Cummings, Jed Wentz and Lisa Beznosiuk
- > Chamber concerts at the Academy
- > Renaissance recorder consort at Ware
- > Side-by-side project with Brecon Baroque
- > Gresham series at Spitalfields with Christopher Hogwood
- > The Golden Age of English Music directed by Margaret Faultless

'Don't miss the Royal Academy of Music's outstanding Sunday lunchtime series surveying all of Bach's cantatas'
The Times, February 2013

Senior Administrator:

Philip Knight MMus

Telephone 020 7873 7379

Email historical@ram.ac.uk

Open Day: Friday 20th Sept. 2013

Musical Theatre

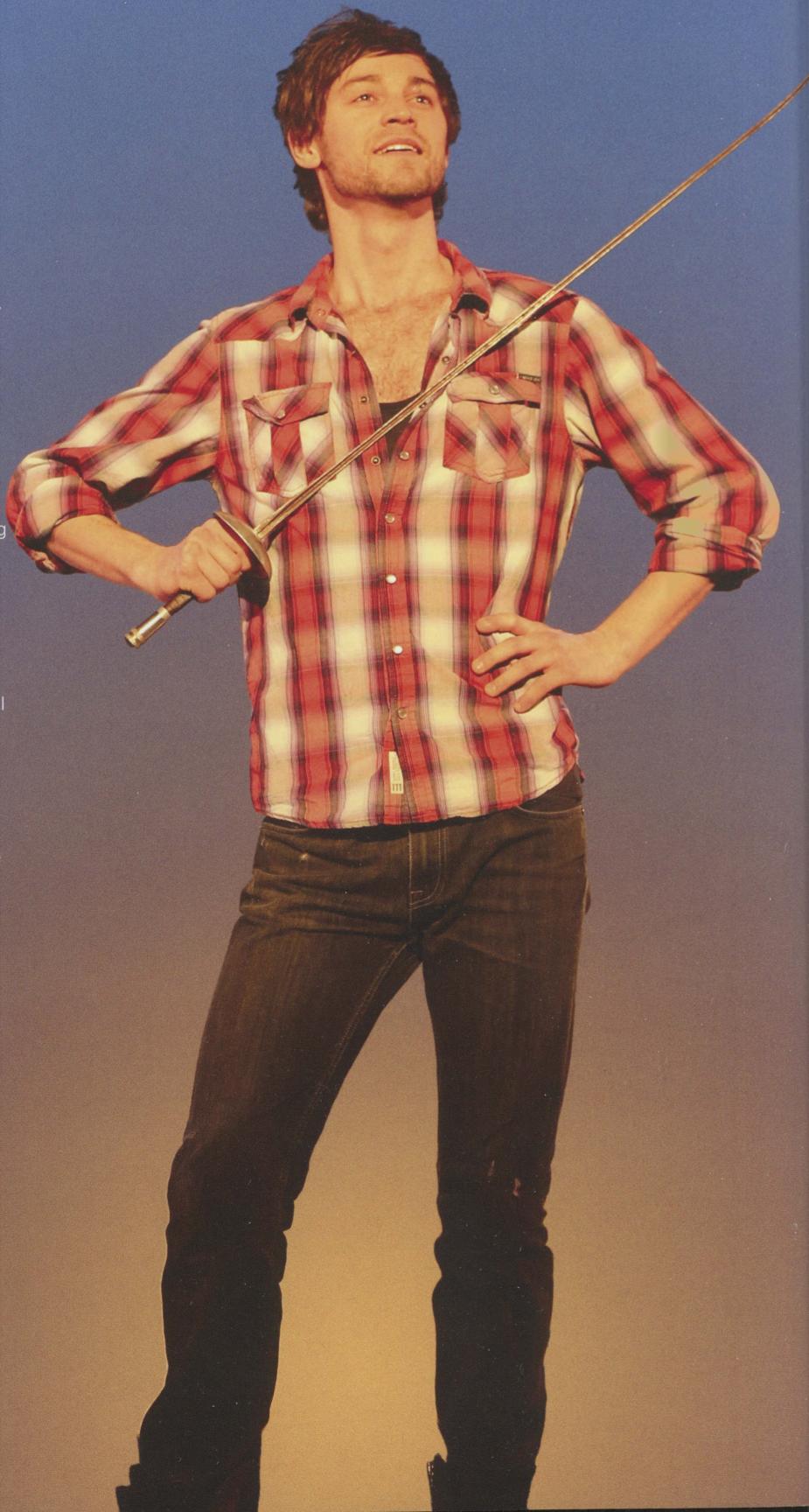
www.ram.ac.uk/mth

Simon Loughton

'I am always ready for a challenge and although I thought moving my whole life from Australia was going to be hard, I knew that I was walking into the open arms of some of the most talented, hard-working and inspiring teachers and students, in one of the most respected places to study.'

Regardless of your previous training, the teachers and coaches will continually push what you're not as strong or confident at, whilst building your strengths further: from learning dance routines early in the morning to rehearsing cabaret pieces late at night. And with every passing week there's a class, a concert or a competition that will allow you to put into practice everything you're learning.

There's nothing that could really have prepared me for the strength (both physical and mental) that's required, but from the minute you walk in through those glass doors, you're instantly stepping into a professional company. A company that allows you to make whatever mistakes you need to, and develop to become the best performer you can be. I will forever be thankful for my time here.'



Head of Musical Theatre

Björn Dobbelaere MMus

Music director/supervisor to West End and international productions of Phantom of the Opera, Les Misérables, Fiddler on the Roof, Miss Saigon, Chess, Cats, Guys and Dolls, Mary Poppins, Sweeney Todd and others. Regular guest conductor for major musicals at Gothenburg Opera. Has been involved in international educational projects in the Middle East, Asia and Scandinavia, and he has a keen interest in promoting multi-media technology and entrepreneurship in Musical Theatre. Head of Musical Theatre since 2012.



Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year programme trains postgraduate (or equivalent) students for a career in musical theatre. It provides a direct link into the profession by combining regular class work and one-to-one tuition with practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition preparation and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For audition details and application forms please contact us (see below) or see www.ram.ac.uk/mth.

Musical Director / Coaching Programme

This programme is structured according to individual needs and experience, and operates in tandem with the Musical Theatre programme. If you would like to apply, please contact us to discuss the details.

Most Recent Student Successes

Graduates are working in the West End in The Book of Mormon, The Commitments, Les Misérables, Matilda, Once, One Man Two Guvnors, The Phantom of the Opera, The 39 Steps, Top Hat, We Will Rock You and Wicked. They have recently appeared in Billy Elliot, Chicago, Hair, Jersey Boys, Legally Blonde, Lend Me a Tenor, The Lion King, Love Never Dies, Love Story, Priscilla Queen of the Desert, Shoes, Spamalot, Sweeney Todd, Taboo, The Umbrellas of Cherbourg, Viva Forever (Workshop), War Horse and The Wizard of Oz.

Recent UK tours and international productions include Annie, Avenue Q, Blood Brothers, The Buddy Holly Story,

Chess, Dirty Dancing, Dreamboats and Petticoats, The Glass Slipper, Godspell, The Go-Between, Hamlet: The Musical, High Society, Joseph, Mamma Mia, Merrily We Roll Along, The Merry Wives of Windsor, The Phantom of the Opera, Priscilla Queen of the Desert, Rhinestone Mondays, The Rocky Horror Show, Scrooge, Sister Act, The Sound of Music, South Pacific, Starlight Express, Swallows and Amazons, Top Hat, Tommy and The War of the Worlds.

Recent TV/film credits include Alan Partridge, At Waters Edge, Austenland, Black Mirror, Dani's House, Doctors, Doctor Who, EastEnders, Emmerdale, Great Expectations, Hollyoaks, Hustle, Les Misérables, Lucky Stiff, Little Crackers, Pete vs Life, Phonenumber, Playing It Straight, Poboy Cwm, Popstar to Opera Star, Stella, and various advertisements.

Professors

Björn Dobbelaere MMus (Head of Musical Theatre)

Mary Hammond FRAM, LRAM
(Sondheim Professor of Musical Theatre Vocal Studies)

Karen Rabinowitz Hon ARAM
(Programme Leader, Director, teaching Acting, Movement and Tap)

Julie Armstrong Hon ARAM (Dance)

Andrew Friesner GMus RNCM, Hon ARAM
(Musicality)

George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)

Stephen Hill FLCM, ARCM (Choral Director)

Anne-Marie Speed MA, CSSD, ADVS, Hon ARAM,
Licensed Estill Voice Craft Practitioner (Spoken Voice)
Lolly Susi BA (Director)

Panel of Advisors

John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Sir Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Nick Skilbeck, Tony Slattery, Mike Walker, David White

Visiting Teachers

External directors, musical directors and choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director

Daniel Bowling Guest Musical Director

Raul Cassinerio Guest Choreographer
Peter Cregeen Television Director
Mark Etherington Guest Musical Director
Paul Harris Guest Choreographer
Matthew Lloyd Guest Director
Torquil Munro Guest Musical Director
Andrew Neil Guest Director
Guy Retallack Guest Director
Matt Ryan Guest Director
Sam Spencer-Lane Guest Choreographer
Matthew White Guest Director
Jennifer Whyte Guest Musical Director

Specialist Musical Director Coaches

Andrew Friesner GMus RNCM, Hon ARAM
Mark Warman MA, ARCM, Hon ARAM
David White BA, FRAM

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)
Kevin Fountain LRAM, DipRAM
Ann James BA, LRAM, ARAM
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS, CMT, Hon ARAM
Louise Shephard MA, Hon BC, ARAM

Vocal Coaches include:

Stuart Barr M.Phil, MA, PGAdvDip RCM, Hon ARAM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM, LRAM
Stuart Morley BMus, PGDip, DipRAM, ARAM
David White BA, FRAM

2012–2013 Highlights

- > Full company performance on BBC Radio 2 'Friday Night is Music Night' with Academy alumni Hadley Fraser and Shona White
- > Showcase for agents and casting directors
- > Major productions including Little Me, A Catered Affair and a cabaret
- > Performing at St James Theatre gala opening
- > Concert at Kings Place with alumni soloists Will Barratt, Sarah French and Laura Tebbutt
- > Masterclasses and lectures with Pippa Ailion, Simon Beck, John Buccino, Jonathan Butterell, Jason Carr, Janie Dee, David Grindrod, Carol Hall, Tamara Harvey, Elizabeth McGovern, Sir Tim Rice and Jeremy Sams

Department Co-ordinator:
Stephen Minay BA
Telephone 020 7873 7483

Email mth@ram.ac.uk

Open Evenings: 3rd and 10th Oct 2013

Woodwind

www.ram.ac.uk/woodwind

Hannah Morgan

'I am really enjoying my time at the Academy. For me it was the ideal place to pursue my studies: the tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians.'

The Academy provides so many wonderful opportunities. I have played in orchestral concerts with renowned conductors including Yan Pascal Tortelier, Edward Gardner and Peter Schreier; premiered Sir Peter Maxwell Davies's opera *Kommilitonen!*; and made a CD recording with Trevor Pinnock. Last summer I played in a joint Academy/Juilliard orchestra in collaborative performances in New York and at the Proms, conducted by John Adams. Chamber music and solo playing are also nurtured – I've been offered many performance opportunities, both inside the Academy and at external venues. Numerous masterclasses and individual lessons with international players and Academy professors have broadened my outlook and have been inspirational and motivating.

The Academy is a unique place in which one can flourish both musically and as a person. One could not hope for a better start to a professional career in music.'



Head of Woodwind

Keith Bragg AGSM, Hon RAM

Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.



The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

From September 2013, the Academy's Woodwind Faculty will operate a side-by-side sit-in scheme with the Philharmonia Orchestra. Students will be coached in important repertoire before playing in rehearsal with the orchestra.

Recent masterclasses have been given by Emmanuel Abbühl, Meyrick Alexander, Laurent Ben Slimane, William Bennett, Emily Beynon, Roger Birnstingl, Maurice Bourgue, Wissam Boustany, Samuel Coles, Gareth Davies, Paul Edmund-Davies, Andrea de Flammmeis, Martin Fröst, Simon Haram, Daniel Jemison, Jonathan Kelly, Maxence Larrieu, Marco Lugaresi, Andrew Marriner, Lorna McGhee, Patrick Messina, Alexei Ogrintchouk, Robin O'Neill, Antony Pay, Robert Plane, Julie Price, Graham Sheen, Helen Simons, Jacques Tys, Matthias Ziegler and Jacques Zoon.

'It's a magnificent performance, but all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg'

Gramophone, January 2008

Flute

William Bennett OBE, Hon RAM
(international soloist; Principal, English Chamber Orchestra)

Keith Bragg AGSM, Hon RAM (piccolo)
(Principal Piccolo, Philharmonia)

Samuel Coles Hon ARAM (Principal, Philharmonia)

Michael Cox Hon ARAM (Principal, BBC Symphony Orchestra)

Paul Edmund-Davies Hon ARAM (Principal, ENO)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Sophie Johnson (Principal Piccolo, BBC Concert Orchestra)

Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)

Helen Keen (Principal Piccolo, Royal Philharmonic Orchestra)

Patricia Morris Hon ARAM (piccolo)
(former Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM, Hon ARAM
(international soloist and tutor)

Visiting Professor of Flute

Emily Beynon
(Principal, Royal Concertgebouw Orchestra, Amsterdam)

Oboe

Christopher Cowie Hon ARAM
(Principal Oboe, Philharmonia Orchestra)

Jill Crowther Hon ARAM
(Principal Cor Anglais, Philharmonia Orchestra)

Celia Nicklin FRAM (former Principal, Academy of St Martin in the Fields and London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM
(New London Chamber Ensemble)

Visiting Professor of Oboe

Jonathan Kelly
(Solo (Principal) Oboe, Berliner Philharmoniker)

Clarinet

Timothy Lines Hon ARAM

Lorenzo Losco (Principal Bass Clarinet, London Symphony Orchestra)

Angela Malsbury Hon RAM
(Principal, London Mozart Players)

Chi Yu Mo (E flat; Principal, London Symphony Orchestra)

Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)

Christopher Richards (Co-Principal, London Symphony Orchestra)

Mark van de Wiel MA, ARCM, Hon ARAM, DUniv
(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professors of Clarinet

Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin in the Fields)

Patrick Messina
(Principal, Orchestre National de France)

Laurent Ben Slimane (bass clarinet)

Saxophone

Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)

Simon Haram

Bassoon

John Orford Hon RAM, ARCM
(Principal, London Sinfonietta)

David Chatterton Hon ARAM, AGSM, Cert Ed
(former Principal Contra-bassoon, Royal Philharmonic Orchestra)

Visiting Professor of Bassoon

Robin O'Neill (Principal, Philharmonia Orchestra)

LRAM (Art of Teaching)

Janet Way

2012–2013 Highlights

- > Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
- > Performances by Academy Symphonic Wind including major works by Strauss, Dvorák and Mozart
- > Academy Symphonic Wind performances at Kings Place of Mozart's Serenade in C minor, K.388 and Mozart opera themes in late-eighteenth-century arrangements

Recent Student Successes

- > Recent graduates play with the Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, New York Metropolitan Opera, Royal Concertgebouw Orchestra Amsterdam, Royal Philharmonic Orchestra, Royal Swedish Opera, Suisse Romande and others.
- > Recent graduates include Adam Walker, Principal Flute, London Symphony Orchestra.
- > Notus Winds, quintet from the Academy, resident at Brazil's Festival Internacional de Inverno de Campos do Jordão in July 2013

Department Administrator:

Francesca Johnson MMus

Telephone 020 7873 7320

Email woodwind@ram.ac.uk

Open Day: Friday 27th Sept. 2013

Brass

www.ram.ac.uk/brass



Jason Evans

'Brass at the Academy is truly second to none, offering the highest standards of teaching and coaching. We are offered countless opportunities to develop as musicians; to hear international soloists, to play in masterclasses to the world's greats, to watch our peers perform at a consistently high standard, and to perform alongside established conductors from around the world.'

We are all very close with our professors and head of department, and everyone is willing to offer a helping hand of advice and support. Being surrounded by such like-minded and talented musicians of my age means that as well as there being a unique 'family' atmosphere to the department, it keeps us all on our toes and working hard.

Being part of the brass department here has given me the experience, support and motivation to work to my best ability. I've recently accepted the principal job at the Philharmonia, and I know that I'd not be in the position I am today had I not made the decision to come here.'

Artistic Director and Head of Brass

Mark David Hon ARAM

Principal trumpet of the Philharmonia 1992–2012, principal trumpet of Academy of St Martin in the Fields and a member of the Nash Ensemble. Has performed as a soloist with the Philharmonia and Academy of St Martin in the Fields in the UK and Europe, and has given recitals in the UK and abroad. Studied with John Wilbraham at the Birmingham School of Music and in Sweden with Håkan Hardenberger. Appointed in September 2011, succeeding the late James Watson.



The Academy's Brass Faculty has established itself as one of the foremost in the world. The distinguished resident and visiting teachers of brass are active at the highest professional level, and include principals with London's leading orchestras and world-renowned soloists. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy.

The Academy's third CD of symphonic brass, directed by the late James Watson and featuring arrangements of iconic American 20th-century works, was released in 2010.

'A truly excellent ensemble'
Gramophone, February 2009

Director of Brass Ensembles

Elgar Howarth

Senior Tutor of Brass

Robert Hughes FRAM

Horn

Martin Owen FRAM (Principal, BBC Symphony Orchestra)

Michael Thompson FRAM

Aubrey Brain Chair of Horn (international soloist)

Richard Watkins FRAM

Dennis Brain Chair of Horn (international soloist)

Katy Woolley (Principal, Philharmonia Orchestra)

International Visiting Professors of Horn

Alessio Allegrini

Radovan Vlatković

'It's amazing that such a large group is so athletic and the solos are convincing... Altogether a fine tribute to brass culture at the Academy'
Gramophone reviews 'American Icons', June 2011

Trumpet

Paul Beniston BA, MMus, ARCM, FTCL (Principal, LPO)
Mark David Hon ARAM (Artistic Director and Head of Brass)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks Hon ARAM, Hon DUniv (Principal, LSO)
Gareth Small (Principal, Hallé Orchestra)

International Visiting Professors of Trumpet

Eric Aubier
Reinhold Friedrich Hon RAM

Derek Watkins Chair of Trumpet

Mike Lovatt

Tenor Trombone

Ian Bousfield Hon RAM (international soloist)
Dudley Bright Hon RAM (Principal, LSO)
Matthew Gee (Principal, RPO)
Mark Templeton FRAM, Hon ARAM (Principal, LPO)

International Visiting Professor of Trombone

Jörgen van Rijen
(Principal, Royal Concertgebouw Orchestra)

Bass Trombone

Robert Hughes FRAM (formerly LSO)
Keith McNicoll (Principal, Orchestra of the Royal Opera House)

Tuba

Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall (Jazz)

Euphonium and Bass Trumpet

James Maynard ARAM (LSO)

Historical Brass Instruments

Robert Farley Hon ARAM (natural trumpet and cornetto)
(Principal, Hanover Band)

John Hutchins BMus, LRAM, ARAM (natural trumpet)

Patrick Jackman (sackbut and early trombone)
(Orchestra of the Age of Enlightenment, Gabrieli Consort)

Roger Montgomery BA, LLB (natural horn)
(Orchestra of the Royal Opera House; Principal, Orchestra of the Age of Enlightenment)

Stephen Wick Hon ARAM (serpent and ophicleide)
(London Gabrieli Brass)

LRAM (Art of Teaching)

John Hutchins BMus, LRAM, ARAM

'This CD is a "must buy" recording. It shows how the Royal Academy Brass Ensemble is at the forefront of brass ensemble playing at all levels in this country, which includes professional circles. The highly gifted and talented young brass players display qualities and musical maturity well beyond their years'

The Brass Herald, March 2011

2012–2013 Highlights

- > Masterclasses with Eric Aubier, Ian Bousfield, Dudley Bright, Reinhold Friedrich, Tim Jones, Michael Laird, Roger Montgomery, Jörgen van Rijen, Radovan Vlatković and Sarah Willis (webcast live to thousands of viewers around the world)
- > Academy Symphonies Brass performances conducted by Elgar Howarth
- > Orchestral performances with significant brass focus included Strauss's *Ein Heldenleben* conducted by Semyon Bychkov, Rimsky-Korsakov's *Scheherazade* conducted by Yan-Pascal Tortelier
- > Performances both at and outside the Academy by Academy Trombone Choir and Academy Horn Ensemble
- > British Trombone Society day, featuring many Academy professors past and present

Recent Student Successes

Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, English National Opera, Hallé, London Philharmonic Orchestra, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Orchestra of the Royal Opera House, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera.
Ensembles include Onyx and Superbrass.

Department Administrator:

Francesca Johnson MMus

Telephone 020 7873 7320

Email brass@ram.ac.uk

Open Day: Friday 11th Oct. 2013

Timpani & Percussion

www.ram.ac.uk/percussion



Tom Lee

'I'm in my third undergraduate year at the Academy, and have loved every minute here. From the moment you set foot in your first lesson, you know that everyone here wants nothing but the best for you. The percussion department has one of the friendliest atmospheres you could hope to find, and whatever facet of percussion playing you want to excel in — be it solo, chamber or orchestral — you can be sure that all the staff and students will help and support you to achieve your goals.'

The teaching roster at the Academy speaks for itself, as does the diverse range of styles covered by our many masterclasses. Every day is different as an Academy percussionist — one moment you're playing baroque timpani in the Bach Cantatas series, the next you're getting a jazz harmony lesson from Joe Locke, and then you're sitting in a rehearsal of one of London's finest orchestras alongside your teachers. It is this broad approach to the world of percussion that I think makes the Academy unique, and the best place to develop into a young professional.'

Head of Timpani and Percussion

Neil Percy Dip RCM, ARCM, Hon RAM

Principal Percussionist with the London Symphony Orchestra, who has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Pierre Boulez, the late Sir Colin Davis, Elgar Howarth, Karl Jenkins, Kent Nagano, Steve Reich, François-Xavier Roth and the late Ravi Shankar. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.



The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music-making of the highest professional standard.

Orchestral training on timpani and percussion instruments in all its forms is high on the agenda, and the Academy's wide range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American, ethnic percussion and drumset, emphasising rhythmic awareness in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading solo percussion specialists offer excellent opportunities for the aspiring solo percussion student.

Our aim is to expose students to a variety of related study areas whilst not compromising standards. We hope to enable graduates to have full, rewarding and varied careers by providing them with the skills needed for their continual development. Employability is key to the ethos of the department.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy. Arito Moreira, Birger Sölsbrück, Dame Evelyn Glennie, Oladum (Afro-Brazilian ensemble), Anthony Kerr, Christopher Lamb, Rainer Seegers, Keiko Abe, Juanjo Guillen, Alan Cumberland,

David Friedman, Keith Aleo and Philippe Spiesser have all recently given masterclasses at the Academy.

Other recent visitors have included She-e Wu, Steve Gadd, Iain Pattinson, David Hockings, Makoto Nakura, Mike Mainieri, Anders Åstrand and Kurt-Hans Goedicke.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha UK.

Professors of Timpani

Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani; London Philharmonic Orchestra)

William Lockhart
(Principal Timpani; English National Opera)

Professor of Baroque Timpani

Benedict Hoffnung ARAM
(Principal Timpani; London Mozart Players)

Professors of Percussion

Neil Percy Dip RCM, ARCM, Hon RAM
(Principal Percussion; London Symphony Orchestra)

Stephen Quigley ARAM
(Principal Percussion; Royal Philharmonic Orchestra)

Andrew Barclay Hon ARAM
(Co-principal Percussion; London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti

Colin Currie FRAM (international soloist)

Professor of Marimba

Eric Sammut Hon ARAM (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM
(international soloist and recording artist)

Dave Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant

Peter Erskine
(international soloist and recording artist)

International Vibraphone Consultant

Joe Locke
(international soloist and recording artist)

International Visiting Professor

Marinus Komst
(Principal Timpani; Royal Concertgebouw Orchestra)

2012–2013 Highlights

- > Masterclasses given by Frank Epstein, Tony Bedewi, Sam Walton, Anders Åstrand, Dave Mattacks and Ed Saindon
- > Release of the department's first CD, 'Reich for Percussion', an ambitious project featuring music composed over a period of 30 years
- > A celebration of Joe Locke's music, in collaboration with the jazz department

Past students include

Dame Evelyn Glennie OBE (1985)
International soloist

Makoto Nakura (1993)
International soloist

Colin Currie (1998)
International soloist

Simon Lowdon (2002)
Principal Percussion; Royal Scottish National Orchestra

Chris Ridley (2002)
Principal Timpani; Orchestra of the Royal Opera House

Mark Robinson (2005)
Assistant Principal Timpani/Tutti Percussion; Sydney Symphony
Erika Øhman (2008)
Assistant Principal Timpani; Hallé Orchestra

Academy percussion alumni perform regularly as orchestral and session players all over the world.

'All I can say to Neil Percy and all the musicians is BRAVO! It is a superb recording which I found technically and emotionally satisfying... a first-rate musical achievement'

Steve Reich

Department Administrator:

Francesca Johnson MMus

Telephone 020 7873 7320

Email percussion@ram.ac.uk

Open Day: Tuesday 8th Oct. 2013

Conducting

www.ram.ac.uk/conducting

Karin Hendrickson

'Conducting studies at the Academy are structured to prepare us both musically and psychologically. We work primarily under the watchful eye of our Head of Department, but often also interact with the distinguished visiting conductors.'

The class works through an incredible amount of repertoire each term. This work usually begins with two-piano sessions and later includes piano and quintet, a reduced orchestra, or a full orchestra. As well as these regular conducting lessons, we have weekly Aural Skills sessions. We also work to expand our musical perspective and understanding of historical context, often with direct access to important sources such as the scores of Sir Georg Solti and Sir Charles Mackerras.

It takes fierce commitment, but the results are incredibly enriching. Life at the Academy is challenging, exciting, and full of musical opportunity. Set amongst the background of London, with its numerous orchestras, opera companies, and other musical groups — it is an ideal place to train to become a professional conductor.'



**Head of Conducting
To be appointed**

Pictured right:
Semyon Bychkov, Klemperer Chair
of Conducting



Established in 1983 under the direction of Colin Metters, the Academy's post-graduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Orchestral conducting provision has been significantly enhanced over recent years. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term. Additional masterclasses are given by visiting guest conductors, who have included the late Sir Colin Davis, Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, the late Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana).

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

'The most prestigious schools [for conducting] are Sibelius Academy and the Royal Academy of Music'
Wall Street Journal, February 2010

The course maintains a strong link with the Composition and Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premieres of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

The closing date for receipt of applications is 6th January 2014.

Auditions for orchestral conductors are held in February/March 2014 for entry in September. Auditions take place in London only. Detailed requirements are available from the Registry and at www.ram.ac.uk.

Notable alumni include:

Paul Brough
Principal Guest Conductor, BBC Singers
Richard Farnes
Music Director, Opera North
Rumon Gamba
Leading international conductor
Edward Gardner
Music Director, English National Opera
Christian Ludwig
Principal Conductor, Cologne Chamber Orchestra
Ludovic Morlot
Music Director, Seattle Symphony Orchestra
Paul Murphy
Principal Conductor, Birmingham Royal Ballet
Toby Purser
Assistant Conductor, Ensemble Orchestral de Paris
Daniele Rustioni
Music Director, Teatro Petruzzelli, Bari; Best Newcomer, International Opera Awards 2013
Ilan Volkov
Leading international conductor
Martin West
Musical Director and Principal Conductor, San Francisco Ballet
Mark Wigglesworth
Leading international conductor

Klemperer Chair of Conducting
Semyon Bychkov

Professors of Conducting

Colin Metters Hon RAM
Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
Mark Shanahan (Operatic Repertoire)

Conducting options for other students
There is strong provision for students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself:

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Electives

Two conducting electives are open to Undergraduate students: *Intermediate Conducting* offers the opportunity for students to build on the foundations laid in Introduction to Conducting (part of Supporting Studies). *Advanced Conducting* deals with enhanced principles of baton technique and explores in depth the relationship between conductor and ensemble.

Department Administrator:
Jessica Pitt BMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: Friday 5th Nov. 2013

Choral Conducting

www.ram.ac.uk/choralconducting

Daniel De la Puente

'After having conducted as an amateur in Spain for quite a long time, the possibility of studying choral conducting at the Royal Academy of Music is a dream come true for me. The Academy really paves the way for any professional musician wanting to develop a career — and the extensive and long-standing tradition of choral music in the UK provides a valuable extra dimension for us as choral conductors.'

Most crucially, I greatly enjoy the intensive conducting lessons with Patrick Russill — but I am also grateful for our baton technique lessons, which widen our musical scope and prepare us to work with more varied ensembles. The masterclasses and performance sessions with outside groups as well as the Academy's own gifted singers, have also been so valuable, and it is great to be able to work with renowned musicians such as Paul Brough, Jeremy Summerly, David Hill, as well as with top professional choirs. It enriches our musical culture and gives us new skills to face whatever challenges may appear in our musical careers.'



Head of Choral Conducting

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of The Catholic Hymn Book (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.



The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London, and the adult professional and children's choirs of the London Oratory.

The closing date for the receipt of applications is 6th January 2014.

Entrance auditions will be held in February/March 2014. Auditions take place in London only. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. For detailed audition requirements please see www.ram.ac.uk/choralconducting or contact the Registry.

Professors

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
(Head of Choral Conducting)
Paul Brough MA, ARAM
Jeremy Summerly MA, MMus, Hon RAM
Alex Ashworth MA, DipRAM, PGDip, LRAM, ARAM
(Vocal Technique)
Cathal Garvey BMus, MA, LTCL (Baton technique)
Julie Kennard BA, ARCM, Hon ARAM
(Vocal Technique)
David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)

Visiting Professors

Professor Roland Börger Hon ARAM
(Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)
David Hill Hon DMus, MA, Hon RAM, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM, KCSG

2012–2013 Highlights

- > A day's masterclass and concert conducted by students with the BBC Singers and their Chief Conductor, David Hill
- > Masterclasses with Simon Carrington (Professor Emeritus, Yale University), Roland Börger (Leipzig Hochschule), Paul Brough and Jeremy Summerly
- > Week-long programme of classes and seminars on major works from the German tradition with Visiting Professor Roland Börger
- > Departmental visit to Leipzig and Dresden observing Thomanerchor Leipzig, Gewandhaus-Chor, MDR-Chor, Choral Conducting department of the Leipzig Hochschule and Kreuzchor Dresden
- > A week's residency at Neresheim Abbey in Germany, together with Academy Chamber Choir and organ students, including liturgical services, concert and BBC broadcast
- > Classes with the Choir of Royal Holloway, University of London and the Renaissance Singers of London

Recent students include

Matthew Berry (2002)
Conductor, *Commotio*: Naxos recording artists

Steven Fox (2003)
Artistic Director, Clarion Music Society, New York;
Director Musica Antiqua St Petersburg, Russia

Stefan Vanselow (2004)
First Prize, Riga Choral Conducting Competition 2005;
Director, Cantamus Dresden

Mihaela Cesa-Goje (2005)
Dudamel Conducting Fellow 2011/12, Los Angeles Philharmonic Orchestra

Esther Jones (2007)
Director, Brighton Festival Youth Choir;
Associate Director, National Youth Choirs of Great Britain

Rachel Staunton (2009)
Co-Founder and Musical Director, The London Youth Choirs;
Assistant Musical Director, National Youth Choirs of Great Britain

David Stevens (2009)
Master of the Choristers, St Anne's Cathedral, Belfast

Greg Hallam (2010)
Conductor, Swansea Bach Choir

Hilary Campbell (2012)
Conductor, Blossom Street: Naxos recording artists

Telephone 020 7873 7331

Email choral.conducting@ram.ac.uk

Open Day: please contact us for an individual appointment

Harp

www.ram.ac.uk/harp

Elen Hydref

'During my time at the Academy I learned skills ranging from solo and orchestral work to contemporary music and jazz with world-class teachers. As a freelance harpist I'm extremely grateful for the diversity of the course, as I feel prepared to take on any work that comes my way. My teachers continue to support me, and I feel confident that the friendships we formed will always be maintained.'

Highlights of my time at the Academy include recitals at Colston Hall and the Chichester Festival, chamber music concerts at Kings Place and Drapers' Hall and performing with Academy Symphonic Brass in the Duke's Hall. Thanks to the recommendations of my teachers I also performed the Debussy Danses with

the Orchestra of St John's, and was invited to give a recital at Harp Masters in Switzerland. After winning the Camac Harp Competition I shared a recital with Isabelle Moretti. The Academy's many performance classes and masterclasses made me feel confident and well-prepared for all concerts, internal and external.'

I left the Academy last summer and since then have already played in the Royal Opera House Orchestra, Norwegian National Opera, London Chamber Orchestra and Royal Philharmonic Orchestra. My debut solo CD was released in November and I'm currently giving recitals across England and Wales, through the Countess of Munster Recital Scheme.'



Head of Harp

Karen Vaughan LRAM, ARAM

Studied at the Academy and with Maria Korchinska. Founder member of Scottish Chamber Orchestra, Principal Harp of Royal Scottish National Orchestra, then London Symphony Orchestra Co-Principal harpist from 1984. Has played for such eminent conductors as Abbado, Bernstein, Boulez, Sir Colin Davis, Gergiev, Haitink and Tilson Thomas, and appears on numerous recordings and film soundtracks. In 2008 and 2010 she gave masterclasses for the YouTube Symphony Orchestra.



The harp has played a major role at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, early harp, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:
Holywell Music.

Professors of Harp

Karen Vaughan LRAM, ARAM (Head of Harp)
Co-principal, London Symphony Orchestra

Frances Kelly BA
(Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)
(Principal, English National Opera)

Thelma Owen BMus, Hon ARAM (Orchestral Studies)
(Former Principal, Royal Philharmonic Orchestra)

Charlotte Seale ARCM, Premier Prix,
Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM, Hon ARAM
(Contemporary Music Studies) (Principal, London Sinfonietta)
Catherine White MM (Juilliard), BM (Curtis)

Professor Emerita of Harp

Professor Skaila Kanga LRAM, FRAM
(Principal, Academy of St Martin in the Fields and London Mozart
Players; composer and international recording artist)

Visiting Professors

Milda Agazarian

(Russian Academy, Moscow and Gnessin Special School
of Music)

Catrin Finch BMus, FRAM
(international soloist)

Isabelle Moretti

(international soloist and professor of harp at CNSMD,
Paris Conservatoire)

Isabelle Perrin

(Co-Principal, Orchestre National de France; professor
of harp at École Normale, Paris)

Erika Waardenburg

(Senior Professor of Harp Extraordinaire at the conservatoires
of Amsterdam and Utrecht)

Professor of Jazz Harp

Park Stickney MM (Juilliard), BM (University of Arizona),
Hon ARAM

2012–2013 Highlights

- > Recitals by Park Stickney, Kateřina Englíchová and Alice Giles
- > Masterclasses with Erika Waardenburg, Kateřina Englíchová, Isabelle Perrin, Milda Agazarian and Skaila Kanga
- > Chamber concerts in Eaton Square, Tuesday lunchtime series and Charlton House
- > Academy Harp Ensemble recitals at Grove Park Music Festival and Regent Hall
- > Guy McGrath Harp Prize: 2013 winner Elisa Netzer
- > Showcase concert at the department's main sponsors, Holywell Music
- > Recording of Paul Patterson's harp quartet 'Avian Arabesques' for Harmonia Mundi

Notable alumni

Recent Harp graduates perform as soloists and in many orchestras and chamber ensembles worldwide as well as teaching at every level. Some graduates include:

Jimin Lee (2011)

Prestigious teaching position in Korea

LauYee Yeung (2009)

Hong Kong Harp Teaching Faculty

Claire Jones (2009)

Former Harpist to HRH The Prince of Wales, concerto performances with ECO and Philharmonia, solo recording artist

Celine Saout (2004)

Birmingham Contemporary Music Group and City of Birmingham Symphony Orchestra

Dr Chaerin Kim (2003)

Tutor at Harvard University

Catrin Finch (2002)

International soloist, former Harpist to HRH The Prince of Wales

Ruth Potter (2001)

Principal harp, Trondheim Symphony Orchestra

Suzanne Willison (1999)

Principal Harp, Royal Philharmonic Orchestra

Anne-Sophie Bertrand (1994)

Principal Harp, Frankfurt Radio Symphony Orchestra

Catherine Beynon (1993)

Solo harpist, Orchestre Philharmonique de Luxembourg

Department Administrator:

Jessica Pitt BMus

Telephone 020 7873 7405

Email harp@ram.ac.uk

Open Day: Wednesday 2nd Oct. 2013

Classical Guitar

www.ram.ac.uk/guitar

Michael Butten

'I've been studying at the Academy for four years now, and I've thoroughly enjoyed everything about it — and all of the opportunities I've had here which have helped me to develop into the musician I am today. I've done things I never thought I would — for example, for Royal Academy Opera I've played guitar, banjo and even bass drum in *The Lighthouse* by Sir Peter Maxwell Davies, as well as theorbo in Cavalli's *Il Giasone*. I've also had a great time working in smaller ensembles with a huge range of musicians from other departments.'

Our teachers are of the highest calibre and they cover every facet of the guitar, from chamber music to solo lessons, with performance classes with Fabio Zanon and David Russell every term. This has given me the confidence to try my hand in international competitions and young artist schemes — and to play my very best in them.

The environment in the Academy is one in which everyone has the chance to thrive amongst professors and visiting teachers who are at the top of their profession. The Academy has given me the ability to adapt to any musical challenge that is thrown at me, and to succeed in my chosen career.'



Head of Classical Guitar

Michael Lewin FRAM, DipRAM

Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.



The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musical resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernández, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who for almost half a century adjudicated his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tárrega Competition in Spain and the GFA, Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

Head of Classical Guitar

Michael Lewin FRAM, DipRAM

Visiting Professors

David Russell FRAM

John Williams OBE, Hon RAM

Fabio Zanon MMus, LRAM, DipRAM, ARAM

Consultant

Julian Bream CBE, Hon RAM

Guitar and Voice

Christoph Denoth MA

Timothy Walker Hon ARAM

Guitar Ensembles

Stephen GOSS BA, PhD, LRAM, ARAM

If you are auditioning for the undergraduate programme, you should present three pieces and postgraduates four pieces from:

- > a contrapuntal work written between c. 1550 and c. 1750
- > a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See page 59 for general details.

For details of the Julian Bream Trust Scholarship see www.ram.ac.uk/scholarships

'I had these ideas about music and how I wanted to sound, but I needed somebody to steer it. Michael was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'

Miloš Karadaglić, The Daily Telegraph

2012–2013 Highlights

- > Lecture/Recitals by Luigi Attademo and by James Boyd with Michael Chance
- > Open Day Masterclass with Fabio Zanon
- > Showcase Concert of solo music from the two Elizabethan eras
- > Masterclass with David Russell
- > Ensemble concerts involving woodwind, strings, keyboard and vocal students
- > Intercollegiate concert at the Bolivar Hall
- > Concert celebrating Dowland and Britten
- > Two concerts of music from Brazil for guitar, flute and percussion
- > Performances at The Forge, Charlton House, British Museum, Senate House, Southwark Cathedral, Malcolm Arnold Festival in Northampton, LSO/St Luke's 'Soundhub', and in Royal Academy Opera's production of The Lighthouse by Sir Peter Maxwell Davies, as well as solo recitals in Madrid, Valencia, Zagreb and South-East Asia

Successes for students and recent alumni

Miloš Karadaglić (2006)

Solo recital at the Royal Albert Hall, international tours and two top-selling recordings for Deutsche Grammophon

Stewart French (2006)

Concerto performances with the Royal Philharmonic Orchestra

Antonis Hatzinikolaou (2007)

NMC recording of music by leading British composers, appearances at the South Bank and on BBC Radio 3 with the Fugata Quartet

David Massey (2012)

Winner with Emily Andrews (flute) of Tunnell Trust Award

Rafael Aguirre (2012)

Carnegie Hall debut and international tours

Merlin Miller (current undergraduate)

Winner of the Lennox Berkeley Society's Guitar Award

Srdan Bulat (current postgraduate)

Second prize in the Ivor Mairants Guitar Award competition

Other outstanding alumni include David Russell, Darko Petrinjak, Stephen Goss, Benjamin Dwyer, Antigoni Goni, Gary Ryan, Fabio Zanon, Mark Ashford, Xuefei Yang, the Eden/Stell and Katona duos and both Tetra and the English Guitar Quartets.

Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7380

Email guitar@ram.ac.uk

Open Day: Tuesday 29th Oct 2013

Organ

www.ram.ac.uk/organ

Alexander Binns

'Being a member of the Academy's prestigious organ department is a fulfilling and enjoyable experience. On top of our tuition with our principal study professors, we also have classes in improvisation, technique, organology, keyboard skills, harmonium and preparation for RCO diplomas. Our teachers are experts within the music profession and they're always on hand should we need help.'

Earlier this year, we had a course on Italian Organ music, which focused around us performing on the Academy's beautiful Italian organ which was built in 1763 by the Senarica brothers and thought to come from a family estate near Lucca. A highlight of the year is always the department's study trip abroad; last year we travelled to Paris, and this year we are travelling to northern Italy.

Academy organ students are often invited to perform outside the Academy. Last summer I was invited to Neresheim Abbey in Germany for a week on an annual visit that the Academy makes to perform in concerts and services. During my time here I've also been invited to perform in the Cambridge Summer Music Festival and to play in a lecture-recital at St Albans International Organ Festival.'



Head of Organ
David Titterington

MA, Hon DMus, Hon DUniv, Hon FRCO, Hon RAM
Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premier Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.



The Academy's comprehensive and specialist organ curriculum has a worldwide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004. In summer 2013 a new three-manual symphonic organ, built by Orgelbau Kuhn, will be installed in the Duke's Hall.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Welte Restored', a recording on the unique recently-restored organ at Salomons near Tunbridge Wells, was released in 2011. The release features automatic Orchestron rolls, Philharmonic rolls recorded by famous organists of the day, and more conventional performances made by Academy students. It was prepared in collaboration with Canterbury Christ Church University and can be heard at www.ram.ac.uk/music 'Grand Chorus', a double-CD of 22 historic and important organs south of the

Thames recorded in collaboration with the Southwark and South London Society of Organists, is documented at www.ram.ac.uk/SSLSSO

Professors of Organ

Clive Driskill-Smith MA, MPhil, FRCO, ARCM
Nicolas Kynaston Hon RAM, Hon FRCO
Susan Landale BMus, Hon ARAM, Hon FRCO
Patrick Russell MA, Hon RAM, Hon FRCO, Hon FGCM
David Titterington MA, Hon DMus, Hon DUniv
Hon FRCO, Hon RAM

Visiting Professors

Jon Laukvík (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRCO,
FRSCM, Hon RAM

Lionel Rogg Hon DMus, Hon FRCO

Harmonium

Anne Page BMus

Organology

William McVicker BA, PhD, LRAM, ARCO,
Hon FIMIT, Hon ARAM

Improvisation

Gerard Brooks MA, FRCO, PGCE

Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

LRAM (Art of Teaching)

Anne Marsden Thomas BMus, FRCO, FRSCM,
ARAM, Dip RAM, LRAM, ARCM

Comments on the 'Grand Chorus' recording:

'This recording project is a remarkable achievement, thoroughly recommended'
British Journal of Organ Studies, 2006

'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'

Choir and Organ, January 2007

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'

Choir and Organ, January 2008

Recent Student Successes

Matthew Martin (2000)

Organist, The London Oratory

Stephen Grahl (2003)

Director of Music, St Marylebone Parish Church;

Assistant Organist, New College Oxford

Daniel Cook (2003)

Organist & Master of the Choristers, St Davids Cathedral

Bart Jakubczak (2003)

Organ teacher, Fryderyk Chopin University of Music Warsaw;
Prix de la Presse, Lausanne International Bach Competition

Thomas Wilson (2006)

Precentor, Westminster Cathedral; Director of Music, St Mary's Cathedral Sydney

Arnfinn Tobiassen (2007)

Kantor, Avaldnes Church, Norway

David Pipe (2007)

Assistant Director of Music, York Minster

Peter Holder (2013)

Organ Scholar, Westminster Abbey 2012/13

Department Administrator:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email organ@ram.ac.uk
Open Day: To be confirmed

Classical Accordion

www.ram.ac.uk/accordion



Bartosz Glowacki

'The Royal Academy of Music truly is the place where you can fully explore yourself as a musician. Here you can meet the greatest musicians face to face, and learn from everything that they say and do. For me, the Academy creates so many fabulous opportunities to develop every aspect of my musical education, and to prepare for my future career.'

Thanks to the Academy, I have performed in great venues like Wigmore Hall, Royal Festival Hall and the Purcell Room. The happiest thing for me is seeing evidence every day that the classical accordion is in symbiosis with the Academy's life. Here, we accordionists can collaborate with and be inspired by other musicians in chamber music — and together with promising composers we can create a magical world of sound.'

Head of Classical Accordion

Owen Murray

GRAM, DipRAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded an Hon RAM in 1993.

Photo: Owen Murray (left) with Visiting Professor Friedrich Lips.



The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms debut with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006 three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Iñaki Alberdi, Jon Faukstad, Lars Holm, Friedrich Lips, Matti Rantanen, Mie Miki, Massimiliano Pitocco, Viacheslav Semionov, Oleg Sharov, Peter Soave and Mika Väyrynen.

In December 2010 Owen Murray became the first Briton to be awarded the prestigious 'Silver Disk' for special accomplishments in the field of accordion culture.

Head of Classical Accordion

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow), Hon ARAM

'Murray is an inspirational teacher'

The Times, January 2007

Recent students

Search youtube for performances by recent students including

- > Amadej Herzog
- > Servane Le Moller
- > Rafal Luc
- > Milos Milivojevic
- > Ksenija Sidorova
- > Borut Zagoranski

2012–2013 Highlights

- > Bartosz Glowacki played at Park Lane Group's young artist concert series in January 2013: 'The poetry and intensity of Glowacki's playing proved compelling... the young Pole created a poignant and distinctive sound world' — The Guardian
- > Hans Abrahamsen Portrait Concert at Oxford University: three Little Nocturnes performed by accordion student Krystian Sacilowski with Ensemble ISIS
- > 'Mainly New' concert at the Academy featuring the music of Hans Abrahamsen: Air for solo accordion performed by Krystian Sacilowski
- > Academy composers' collaboration with dancers from Roehampton University: five new ensemble works with accordion
- > Colston Hall concert by Bartosz Glowacki and Xian Gao
- > Two Accordion Showcase concerts in the Academy's David Josefowitz Recital Hall
- > Ksenija Sidorova (2012 graduate) wins Latvian Music Award
- > Decca recording by Martynas Levickis (2012 graduate)

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email accordion@ram.ac.uk

Open Day: Wednesday 6 Nov. 2013

Research

www.ram.ac.uk/research

Research at the Academy is centred on the interaction of performers, composers and scholars. We maintain a strongly collaborative environment, in which intellectual and creative curiosity is encouraged in both students and staff alike. An evolving dialogue between all members of our community aims to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the research activity is 'practice-based', focused on the practical aspects of music in the areas of performance and composition. This encompasses the analysis and application of collection materials (including manuscripts, marked scores, historic instruments, and museum artefacts) as well as the critical and reflective study of practice itself. In addition, staff researchers have collaborative relationships with researchers from other disciplines, including instrument-making, the visual arts, architecture, art history, museum curatorship and computing.

Research by staff at the Academy informs and enhances all areas of teaching, whether through testing the boundaries of innovative professional practice, the exploration of performance traditions and key historical figures, or the currency of academic modules. The Academy's regular research events are open to students, staff and members of the public. These include interviews with leading figures from the music profession, lecture recitals, academic papers and experimental workshops. The research events are filmed for archival purposes and make up the Academy's Performance Research Collection.

The world-leading quality of research at the Academy was recognised in the 2008 Research Assessment Exercise, where the Academy was rated highest of the UK music conservatoires in terms of research quality. The Academy has a successful record in attracting research funding, and is unique among the conservatoire sector in having two AHRC Fellows in the Creative and Performing Arts.

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. Students work with an individual supervisor and a team of creative staff at the Academy to develop their work through engaging in a substantial research project. This will normally be directly connected to and driven by creative activity as a performer or composer but will also require a critical context and critical reflection.

The Academy aims to approach practice-based research in ways that are distinctive to the institution and its environment. These are encouraged through an ongoing series of research workshops and through educational developments on the taught degree programmes. Research degree students are thus invited to become part of an active community and to take a lead in furthering practice-based approaches to research questions and processes.

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 20th January 2014.

Please contact Neil Heyde, email n.heyde@ram.ac.uk, if you have any questions about the research degree programme.

Teaching Delivery

For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.



Head of Postgraduate Programmes

Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM

As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)

Dr Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)

Sarah Callis BA, PhD, Hon ARAM
Gary Carpenter LRAM, Hon RAM, ARCM
Dr Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)

Roderick Chadwick MA, MMus, LRAM, ARAM
Rachel Chaplin MA, MMus, PhD, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL

Brian Elias

David Gorton BA, MMus, PhD, ARAM
(Postgraduate Tutor and Associate Head of Research)

Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM
(Head of Postgraduate Programmes)

Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Lecturer in Music)

Roy Howat MA, PhD, Hon ARAM (Keyboard Research Fellow)
Timothy Jones MA, DPhil, LTCL
Deputy Principal (Programmes and Research)

Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)

Christopher Redgate ARAM
(AHRC Creative and Performance Research Fellow)

David Saver BA, DPhil, Hon ARAM

Peter Sheppard Skærved LRAM, FRAM
(Vioti Lecturer)

Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer)

Nicholas Walker LRAM, ARAM

Olivia Sham

'I was first drawn to postgraduate studies at the Academy so that I could work on my playing at an international-level conservatoire with a piano professor I wanted to study with. While on my master's programme, I found the work of the performer-researchers in the building fascinating, suggesting new ways of fostering my existing interests while offering new possibilities such as playing on the keyboard collection in the Museum.'

I decided to stay on for a doctorate, for which I've been studying performance practice in the piano music of Franz Liszt. My research has involved exploring the nineteenth-century instruments in the Museum, such as a beautiful 1840 Erard grand piano similar to one Liszt

himself would have played, and also examining the multiple versions that exist of some of his pieces. This work has raised intriguing questions that I have been addressing in a series of concerts on both modern and historical pianos, the process of which has come to shape the way I approach performance.

I hope to continue combining research and performance in this way in the future, with an especial focus on the dialogue between modern and historical instruments.'



MPhil/PhD in Performance Practice

Aims

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in practice-based or practice-focused research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the music profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights and new knowledge within performance research.

Entry

On application (to MPhil in the first instance), you will submit a detailed research proposal of around 2,000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment

Submissions can range from a Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) to a written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required. The written commentary accompanying a Performance Portfolio submission should articulate and provide a context for the performance-driven research questions governing the submission as a whole and should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition

Aims

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as

a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

Entry

On application (to MPhil in the first instance), you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment

As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Life at the Academy

Facilities at the Academy



The Academy includes all the requirements of a modern conservatoire:

- > over 100 teaching and practice studios, rehearsal and lecture rooms
- > new practice pods and opera studio
- > several large concert rooms
- > the 120-seat David Josefovitz Recital Hall
- > the Sir Jack Lyons Theatre
- > the Duke's Hall, a 400-seat concert venue
- > recently updated recording studios, with audio links to major performance spaces throughout the building
- > a fully up-to-date Creative Technology Suite
- > a well-equipped library
- > an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- > a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
- > the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.



London

Britain's capital is an exciting and inspiring city. 30% of its residents were born outside England, and more than 300 languages are spoken here: as one of the world's most cosmopolitan cities, it offers an unrivalled range of cultural and leisure activities.

The Academy is outstandingly located at the apex of Regency London, within easy reach of many of the city's finest cultural institutions, including the Royal Academy of Arts, Wigmore Hall, Kings Place, the Wallace Collection, Asia House, the British Museum and the National Gallery.

At the Academy, you will study only minutes away from the green spaces of Regent's Park and the many vibrant restaurants, bars and shops of Marylebone Village. Our location at the heart of the transport network provides easy access from all parts of London and beyond.

Living accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Computers and e-learning

The Academy is enabled for wireless internet access from students' personal computers and mobile devices. Students have free access to an Academy email address and the internet as well as to an increasing range of online academic resources. Computer workstations are available throughout opening hours, equipped with the latest software, including word-processing, spreadsheets, desk-top publishing and music notation. Students benefit from a dedicated printing system with multi-function devices distributed throughout the building.

As well as recording and video editing studios, there is a computer room with specialist audio-editing and composition facilities.

Instruments

The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. See page 50 for details.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Students' Union

The SU supports various societies, provides welfare and international representation, and holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic committees.

Social events are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Junior Academy

Junior Academy offers courses at the Royal Academy of Music on Saturdays for talented and committed young musicians of secondary school age (12–18) as well as a dedicated Junior Jazz course. Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Library and Collections

See page 50.

Performance

Director of Artistic Planning

Nicola Mutton BA, Hon ARAM
(pictured right with her team)

Telephone 020 7873 7327
Email concerts@ram.ac.uk

www.ram.ac.uk/events

See page 4 for recent highlights.



Concert & Orchestra Managers

Rosie Larkins BMus (maternity cover)
Hannah Melville-Smith BMus, Hon ARAM
Liz Williams BMus, Hon ARAM

Orchestral Librarian

Stuart Garden DipTCL

Concerts & Prizes Administrator

Emily Good BMus, MMus

Concerts & Programmes Administrator

Hannah Shoukry BA, MA

External Bookings Managers

Hannah Shoukry BA, MA

Rachel Thomas BA, MA

Performance is the key focal point of study at the Academy. Our training prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music as well as musical theatre and jazz.

Orchestral Training

Orchestral training is delivered through a range of quick-learn projects, designed to reflect the time-critical rehearsals of professional orchestral life, as well as more intensive projects. Distinguished conductors such as Martyn Brabbins, Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock, Leif Segerstam, Jac van Steen and Yan Pascal Tortelier visit regularly to work with Academy orchestras. Special orchestral and ensemble projects are also devised by Pierre-Laurent Aimard, Visiting Professor of Music.

Royal Academy Opera productions give orchestral students valuable experience of this important area of work, teaching them the particular skills required in the opera pit.

Sectional rehearsals for all orchestral projects are led by principal players from London's major orchestras.

The Academy holds the Association of British Orchestras' Bronze Charter, confirming its commitment to best practice in all orchestral activities.

Principal Guest Conductor, Symphony Orchestra

Yan Pascal Tortelier Hon RAM

Principal Guest Conductor, Concert Orchestra

Trevor Pinnock CBE, Hon RAM

Klemperer Chair of Conducting

Semyon Bychkov

Visiting Professor of Music

Pierre-Laurent Aimard Hon RAM

Menuhin Professor of Music

Maxim VengerOV Hon RAM

Many Academy students play in the European Union Youth Orchestra, Gustav Mahler Jugend-orchester and Britten-Pears Orchestra.

Chamber Music

Students are expected to become versatile and experienced chamber musicians. Coaching is available from all Academy professors: those who have special responsibility for this important area include members of the Alberni, Maggini, Endellion and Badke Quartets. The RTE Vanbrugh, Emperor and Wihan Quartets are frequent visitors. Ensemble Study Days, taking place at least once a term, give serious ensembles specialised coaching and advice from a team of Academy and external chamber musicians. The fast-track Davey-Poznanski Scheme, for up to four quartets selected by competitive audition, provides extra opportunities and dedicated support for keen and talented ensembles. Mentoring for first-year students is also available from the CAVATINA Chamber Music Fellow students, who assist with practical challenges and offer peer support. Many past Chamber Music Fellows — including the Aurora Orchestra, Badke Quartet, Jerusalem Quartet, Leopold Trio and most recently the Fournier Trio (2011/12) — have gone on to establish prominent international careers.

Performances by chamber ensembles are an integral part of Academy life. In addition to their course requirements, students are invited to perform in the high profile public Tuesday Lunchtime Concert series and 'Free on Fridays' concerts, as well as composer festivals and numerous recital series in London and further afield. Eminent chamber musicians provide coaching for all concerts and projects.

Contemporary Music

The Academy is particularly active in new music. The Academy Manson Ensemble regularly takes part in side-by-side projects with London Sinfonietta and performs in major festivals around the UK. 'Mainly New' projects offer student instrumentalists and composers the opportunity to work with leading composers.

Composer-performer collaborations take many shapes and sizes, ranging from regular projects led by Visiting Professor Sir Peter Maxwell Davies to collaborations with choreographers and animators.

Historical Performance

The firmly established Academy Baroque Orchestra and the Becket Ensemble perform under Margaret Faultless, Laurence Cummings and Rachel Podger. The acclaimed Academy/Kohn Foundation Bach Cantata Series offers professional performance opportunities to vocal and instrumental students.

Brass Ensembles

Brass ensembles of all shapes and sizes, including Royal Academy of Music Brass Soloists, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble are particularly active in the Academy's diary, with numerous projects every term.

Wind Ensembles

Wind ensembles, like brass ensembles, continue to produce a fine range of acclaimed recordings on the Academy's label of seminal works for wind ensemble and arrangements of major works, see opposite. Termly concert projects give students the opportunity to explore core symphonic wind repertoire.

String Ensembles

The Sainsbury Royal Academy Soloists, a string ensemble of fourteen players selected by audition and usually directed by Clio Gould, perform around the UK and internationally. Recent concerts have taken place at Wigmore Hall and Bath Abbey as well as Spitalfields and Bury St Edmunds Festivals. In 2012, the Soloists toured Korea under the direction of Jack Liebeck.

Jazz

Each year wind, brass and percussion students have the opportunity to collaborate with the jazz department, working with eminent jazz musicians including Iain Ballamy, Paul Clarvis, Peter Erskine, Dave Holland, Joe Locke and Keith Nichols.



'The Royal Academy is internationally known and recognised as representing the highest values of music and musical society'
Daniel Barenboim, February 2010

'The Royal Academy of Music... a place from which lots of wonderful music emanates'
Sean Rafferty, BBC Radio 3, March 2013

'The Academy's jazz programme has produced a remarkable crop of newcomers in recent times'
The Guardian, August 2011



Musical Theatre

Students from all departments are able to work with successful West End Musical Directors in an annual Christmas Show, Agents' Showcase and two major summer productions. In 2013, the Musical Theatre Company recorded a full two-hour programme for BBC Radio 2's Friday Night is Music Night with the BBC Concert Orchestra and Academy alumni.

External bookings

The Academy secures over 400 bookings for students each year to provide performance experience as well as the opportunity to gain valuable external contacts and develop their professional skills. These opportunities include paid recitals in leading UK festivals and venues, as well as corporate and private events.

Music in Community

The Academy is committed to widening participation. See Open Academy, page 46.

Competitions

The Academy encourages students to participate in internal and external competitions, giving opportunities to learn new repertoire, as well as to gain experience performing to distinguished adjudicators and to the public.

Recordings and Media Music

In Music and Media Application sessions, orchestral students work with Academy composition students and an experienced recording engineer and skilled session conductor/composer, to gain experience in media sessions such as working to a click track.

Students have access to state-of-the-art music software and professional-quality studios designed to enhance the learning experience and stimulate musical creativity. The Academy studios are set up for small-scale recordings and can also link to a number of rooms around the Academy for larger recording projects. Complete video production facilities allow filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

The top-quality recordings on the Academy's own ever-expanding label (see www.ram.ac.uk/music) are regularly broadcast on national and international radio and can be heard online at Spotify and the Naxos Music Library. Selected recordings are sold by iTunes and other online retailers, and are distributed to shops throughout the UK. All proceeds are used to fund future recordings.

Recent releases include:

- > Reich for percussion: seminal and diverse works dating from 1971 to 2005.
- > Trevor Pinnock conducts Mahler's Fourth Symphony in miniature: the first in a series of Academy releases on the Linn label, taking inspiration from Schoenberg's Society for Private Musical Performances.
- > Frank Zappa: Manson Ensemble conducted by Franck Ollu. New arrangements of classic Zappa songs as well as pieces he wrote for Ensemble Modern and Ensemble Intercontemporain.
- > American Icons: Works for brass by Copland, Gershwin, Barber and Bernstein. Academy Symphonic Brass conducted by the late James Watson. 'This CD is a "must buy" recording' — The Brass Herald.
- > Richard Strauss: Complete works for brass. Academy Symphonic Brass conducted by the late James Watson.
- > Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg. 'It's a magnificent performance' — Gramophone.
- > Song Circle's third recording: 'Goethe's Girls and Mörike's Men'.
- > Premier Prix: celebrating the virtuoso with this disc inspired by Paris Conservatoire's ultimate accolade.

Open Academy

Head of Open Academy

Julian West BA, Hon ARAM

Open Academy Administrator and Projects Manager

Cate Dennes BA, PGCE

Telephone 020 7873 7442

Email openacademy@ram.ac.uk



'The Music in Community courses at the Academy were a revelation for me. They showed me ways in which I could use my musical abilities to contribute to society... whilst still seeking performing opportunities of the highest standard. I've been made a more versatile and employable musician by these courses'

Adam Clifford, percussionist and Academy alumnus

'I had no idea that what I wrote could be so important'

Open Academy participant's comment

Open Academy combines a series of creative projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy extends this opportunity beyond enrolled students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative creative learning and participation projects, and discovering an application of their skills beyond the traditional concert platform.

Music in Community

Widening participation initiatives are now part and parcel of the work carried out by all UK orchestras, opera companies, festivals and concert venues. Indeed they are intrinsic to the very identity of many organisations, often with principal players and leading artists shaping and guiding the programmes of work. Skills and experience in working in this field are highly valued by employers. A young, relatively unknown ensemble who are able to approach a festival with a good biography, an exciting evening programme, and an afternoon workshop to engage with a wider audience, are much more likely to get the gig. Similarly, composers, singers and jazz musicians are finding increasing amounts of their work, and career satisfaction, in engaging with people creatively, away from the concert platform.

All undergraduates are given the opportunity to participate in Music in Community projects, and to gain experience in creative leadership. Working as an intern with an experienced leader and partner organisation, students devise and deliver professional education projects whilst receiving training 'on the job'. Sessions with top workshop leaders, performers, composers and teachers cover such topics as collaborative composition, improvisation, project planning, performing for new audiences and evaluation. Project partners include Wigmore Hall, Spitalfields Music, Orchestra of the Age of Enlightenment, English Touring Opera, Glyndebourne Opera and Kings Place. Projects often take the opportunity to draw on the skills of the many eminent musicians who visit the Academy, including Sir Peter Maxwell Davies, Edward Gardner, Sir Mark Elder and Yan Pascal Tortelier.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled workshop musician by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year. Postgraduates can explore work in this field as part of their professional portfolio.

'I think this sort of initiative is beneficial to everybody. The higher-education students get a welcome reality-check on the perception of their art and skills, while also getting a preview of the intricacies of teaching... The pupils get an insight on what higher studies involve and on the role of music in life, and boosts their confidence in their abilities to create something beautiful, which can be simultaneously ephemeral (as a product) and long-lasting (as a learning experience). But maybe more importantly, such events have repercussions on surrounding communities beyond the visibility of the events themselves. While not requiring extensive amounts of resources, they propagate values and skills across a group of people and induce creative exchanges, giving participants and their relationships the chance to experience (or witness) possibly life-changing moments and a sense of belonging to their community, and maybe something even greater'

Music in Community alumna

'The children came back to school full of utter excitement and enthusiasm; the very special atmosphere rubbed off on and inspired them more than we could have predicted!'

Primary Music Teacher

Music Business

Head of Professional Development
Marc Ernesti BA, MMus



'For proximity to the upper echelons of the classical world, the Royal Academy of Music is nigh on unbeatable... A healthy professional development scheme means that students are regularly involved in numerous and varied external bookings — and, for many students, only the legacy and legend of London's classical music scene will do'

MUSO, December 2011

The Royal Academy of Music is acutely aware of just how quickly the music profession changes, which creates opportunities for those who understand the mechanisms behind these changes and are prepared to adapt.

Our new Music Business strand strives to equip students with a critical understanding of key concepts and processes in the music business, and the supporting skills needed to harness opportunities the future industry will hold.

This strand combines structured course offerings and academic supervision; placements with major industry players for those so inclined; individual career support and further resources; and it also has an active agenda in mostly practice-led research and consultancy, which currently includes work on national cultural treasures such as the centenary of Britten's birth in 2013.

Whether students opt for self-contained workshops or choose to further specialize in Music Business and Management during their studies, there are ample opportunities for networking, academic and personal career development.

In addition to Academy faculty and staff who hold particular expertise in the Music Business, we are proud of a dynamic network of external mentors from the music sector on our team, including:

Meurig Bowen
Director, Cheltenham Music Festival
David Butcher FRSA
Chief Executive, Britten Sinfonia
Jonathan Irons
Promotion Manager, Universal Edition, Vienna
Dr Sibylle Jackson
Director of Artist Management, Hazard Chase Ltd

Mentors complement the teaching provision and, in some cases, also supervise industry placements for those choosing the Music Business strand during the course of their studies.

Industry placements

At the Academy we believe that a sophisticated understanding of the music business is part of being a step ahead as a well-trained, professional musician. Industry placements can play an important role in that, and the internships with one of our first-class partner organisations are an opportunity to complement your principal study or other musical interests, and enrich your education. All internships are intended to acquaint you, from the inside, with processes and procedures in the music business; in addition, they will equip you with transferable skills and additional expertise that will be useful whether your aspiration is a portfolio career or a self-governed ensemble — which, after all, could be anything from your own duo right up to the Berlin Philharmonic.

'The Professional Development Adviser and I have worked really closely. I had a very clear plan of what I wanted to achieve while I was here, and they have been a great resource for me. Professional Development is hugely worthwhile. Most musicians are freelancers, and having a business brain is hugely important. So many people try and do it on their own when they don't need to'

Sasha McCulloch, Masters student cellist

Student Support



Pastoral and Academic Support

See Tutors, pages 52 and 54

Counsellor/Coordinator Student Support

Dani Singer BA, PGDip, MAPC, UKCP / BACP Srn Accr.,
Hon ARAM

Access and Disability Judith Fink

Additional Support Tutor (dyslexia/dyspraxia)

Paula Bishop BA, MMus, DipRSA SpLD, LRAM

Head of Alexander Technique

Paul Moore LTCL, MStat

The Academy provides a range of well-established support provisions, co-ordinated by the Counsellor.

Alexander Technique

The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury.

Noise and Avoiding Hearing Loss

The Academy takes students' long-term health very seriously. We have extensively monitored sound levels in a wide range of Academy rooms, and the results are used to schedule rehearsals and allocate students to projects to avoid excessive weekly exposure. All students attend compulsory noise seminars and undertake audiometric (hearing) tests.

Counselling

The Counsellor provides a free, confidential service to all students. This encompasses emotional support, general welfare and performance-related health concerns. Psychology-based performance classes are available to help students enhance their performance.

Chaplain

The Academy has access to a Chaplain who serves the pastoral and spiritual needs of the Academy community, of all faiths or none.

Dyslexia and Disability

The Academy has extensive experience of supporting students with specific learning difficulties and disabilities. We are pleased to offer in-house support from a specialist in music and specific learning difficulties. We also co-ordinate any access arrangements, usually through our Personal Learning Plan scheme. This is a confidential service available to applicants and students.

Health

The Academy has close links with the local medical practice, Paddington Green Health Centre, where the doctors (GPs) have expertise in working with musicians and can help access a broad range of medical specialists.

Please contact Dani Singer, email d.singer@ram.ac.uk, if you have questions about any of the areas above.

Career Development

In addition to structured courses, workshops and the study-specific professional development offered by departments, students are supported through individual career advice.

See also 'Music Business', page 47.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See page 58, and www.ram.ac.uk/scholarships

Equality and Diversity

The Academy values and promotes an inclusive learning environment where all students may thrive and realise their full potential. Our aim is to provide a welcoming and accessible environment for all students, staff and visitors, free from discrimination.

Our Equality and Diversity policy, Equality Scheme, Objectives and Action Plan set out how we aim to promote and advance equality and diversity here at the Academy. Further information is available at www.ram.ac.uk/equality.

If you would like to receive this prospectus (or sections of it) in alternative formats, please contact publicity@ram.ac.uk

International Students

English Language Coordinator

Janet McAlpin MA, PGDip, Hon ARAM

English Language Tutor

Gill Barnes BA

Arguably no city in the world offers the diversity of London. The Academy's truly international community is similarly varied, with many cultures and nationalities represented.

The Academy has a team of specialists dedicated to supporting students who need to develop their communication skills in English. Our English Language teachers have much experience with coaching students from all over the world, and they have expertise in music and the arts.

Depending on their particular needs, some students will be required to attend an intensive English course at the Academy before the start of the academic year. Others will attend weekly classes throughout the academic year in support of their programme of study. These classes lead to an examination, designed to focus students' work and to give them a formal indication of their progress.

In addition, all students can benefit from the Help Desk run by the English Language Co-ordinator Janet McAlpin. This is a facility for students seeking help or advice for specific communication tasks, or for those who want to top-up particular English skills.

A handbook for international students is issued annually and the Admissions Officer is pleased to give advice. Visa information is available in the Student Support section of www.ram.ac.uk

In 2012–13, international students at the Academy came from Armenia, Australia, Austria, Azerbaijan, Belgium, Bulgaria, Canada, Chile, China, Colombia, Costa Rica, Croatia, Czech Republic, Denmark, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Israel, Italy, Japan, Jordan, Kazakhstan, Korea, Latvia, Lithuania, Malta, Mauritius, Netherlands, New Zealand, Norway, Oman, Philippines, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, Trinidad & Tobago, Turkey and the USA.

Alumni Network

Head of Alumni Development

Ruth Byrchmore MMus, BMus, FRAM

Alumni Network Producer

Helen Wills BA, Hon ARAM



The Alumni Office offers support for your transition from student to alumnus and beyond. Its Alumni Network provides all former students of the Royal Academy of Music with a wide-ranging professional support service and social network for leaving students and all alumni, whether they graduated many decades ago or within the last few years. Membership is free to all alumni who have studied at the Academy for a minimum of one year, and alumni pay competitive rates for a range of premium events and training options.

When you graduate you will join the Online Global Network, giving you immediate access to a worldwide community of Academy alumni. You'll be able to access the Alumni Jobs Bulletin and find out about our range of professional development opportunities.

In addition, at any stage in your career you will be able to enjoy the Careers Strategy Seminar Series, access a range of top-up, refresher and from-scratch short courses, and participate as a mentor or be mentored within the Alumni Mentoring Scheme.

Over the years you will use the Network to reunite with old friends and share news, and take advantage of the benefits and discounts on offer.

The annual concerts and social events calendar forms the backbone of a living and relevant Alumni Network. Many events are linked directly to the Academy's main schedule of public performances, but also included is a range of exclusive alumni-only benefits, including behind-the-scenes insights, receptions and pre-concert talks. Family workshops and reunions also form part of the annual social calendar for Alumni Network members.

See www.ram.ac.uk/alumni for more details.

Museum, Collections and Library

Deputy Principal (Programmes and Research)

Timothy Jones MA, DPhil, LTCL



Museum and Collections

Telephone 020 7873 7443

Email museumandcollections@ram.ac.uk

Head of Collections

Angela Doane MA, MSci

Curator of Iconography

Janet Snowman MA, Hon FRAM, FRSA

Curator of Instruments

Barbara Meyer

Museum and Collections Coordinator

Joanna Tapp MA

Instrument Loans Coordinator

Samantha Self MA

Digitisation Assistant

Ian Brearey

Library

Telephone 020 7873 7323

Email library@ram.ac.uk

Librarian

Kathryn Adamson MA, Dip Lib, Hon ARAM

Assistant Librarians

Rosalind Cyphus BMus, Dip Lib, Hon ARAM
(Systems management)

Adam Taylor MSc (Cataloguing)

Library Assistants

Lesley Daniel Msc, Andrew Morris BA,

Claire Sharpe MA, Ilse Woloszko GradDipMus

Special Collections Cataloguer

Barbara Diana PhD



Museum

The Academy is home to world-renowned collections of musical materials that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our shared musical heritage. The Royal Academy of Music Museum contributes to music's capacity to inspire, unite, console and stimulate. The Museum exists for the benefit of all Academy students and staff past and present, and the general public.

Housed in the Academy's no.1 York Gate, an 1823 building by John Nash and designed as part of the approach to Regent's Park, the galleries include early pianos and famous violins, manuscripts from the Library Special Collections, images and other artefacts, plus a programme of temporary exhibitions and displays. The Academy's Museum regularly holds lecture-recitals, seminars, workshops and other events, which include performances that draw upon the Academy's collections.

Collections

The Academy holds a treasured collection of over 250 stringed instruments.

It includes a world-leading group of Cremonese instruments by makers such as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni-Battista Rogeri. This is an important playing collection for students, recent alumni and some staff, as well as being used for research and display.

The Academy's keyboard collection showcases the development of the piano from 1764 to 1850. It features English, French and Viennese-style pianos, and highlights links between the instruments and makers, composers and performers. These keyboard instruments are maintained to playing standard, are available to students to enhance their studies, and can be seen by the visiting public.

The exhibition 'Kenny Wheeler: Master of Melancholy Chaos' (April 2013 to April 2014) has been described as 'an intimate insight into the life and work of a true UK jazz institution' by Jazz UK magazine.

The Academy holds a wide variety of other important collections. Other instrumental collections include horns formerly owned by Aubrey and Dennis Brain, early instruments from the collection of David Munrow, and the Becket Collection of period instruments which enables students to gain experience of performance on period instruments.

Many important artworks, prints and drawings, photographs and other iconographic materials, are accessible online through the Academy's online catalogue Apollo. More information about the Museum, its collections and activities is available via www.ram.ac.uk/museum

The Library has the facilities one would expect for undergraduate and postgraduate students, and also has historical collections of international significance making it a recognised centre for research. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library has over 200,000 items, including autograph materials by Beethoven, Mendelssohn, Liszt and other seminal nineteenth-century figures. There are also remarkable collections of performance materials, ranging from sixteenth-century lute books in the Robert Spencer Collection to autograph manuscripts by Purcell, Sullivan, Vaughan Williams and other leading composers, to marked scores from the collections of Sir Henry Wood, Sir John Barbirolli, Lord Menuhin, Otto Klemperer and Sir Charles Mackerras, which offer unique insights into the working methods and interpretative ideals of these twentieth-century giants.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer. The Orchestral Library is administered by the Concerts Department (see pages 44–45).

Programmes of Study & How to Apply

Undergraduate Programme (BMus) and Year-In Programmes



Head of Undergraduate Programmes

**Anthony Gritten MA, MPhil, PhD, FRCO,
FRSA, ACHEP**

BMus Year Tutors

**Christopher Atkinson MA, PhD, PPRNCM,
Hon ARAM**

Timothy Bowers BMus, DPhil, FRAM, ARCM

John Hutchins BMus, LRAM, ARAM

Martin Outram MA, FRAM

Faculty Activity

Orchestras and Ensembles

In addition to regular chamber music, the Academy provides comprehensive orchestral training: see page 44.

Ensembles for Singers

These include choirs as well as varied classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz

The undergraduate jazz programme was redesigned in 2011 and now leads to a dedicated BMus (Jazz) degree. See p. 17.

Composition

The Academy's four-year undergraduate composition curriculum uniquely integrates the traditionally distinct areas of media and concert composition. See pages 14–15.

As a student composer you will receive a rigorous and comprehensive technical training whilst learning to apply your skills by working regularly and closely with a variety of ensembles. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects.

Exchange Programmes

The Academy has exchange agreements with conservatoires across the world. These are normally for students on an undergraduate/first cycle programme who have reached the Academy's Year 3 entry level. The Academy has been awarded an Erasmus University Charter, and exchanges are also available with institutions in North America, Australia, Japan and Korea.

Exchanges can be for one term, one semester or a full academic year. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.

Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study leading to a qualification, we offer Year-In opportunities. Further information is available from www.ram.ac.uk/year-in or from the Registry.

Year-in programmes provide you with tailor-made studies according to your individual strengths and needs with the same performance opportunities as are provided for degree students, and appropriate academic subjects. You will receive a transcript of your studies, but no award (degree or diploma).

The categories are:

Gap Year — if you wish to spend a year at the Academy after school and before taking up a full-time undergraduate programme at another institution. Audition requirements are the same as for BMus Year 1 entry.

Year Abroad — if you are a non-UK student on a music degree outside the UK and wish to incorporate studies at the Academy into your 'home' institution's degree programme, when there is no existing exchange agreement in place. Study can be for one term, one semester or a full academic year. We encourage you to commence the placement in September.

Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. A small number of Second Study opportunities are available through competition, and in many cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June and through ongoing Faculty Activities.

The Tutor System

The four BMus Year Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

Academic and Supporting Studies

'The Royal Academy of Music's big band showed the class of the emerging jazz generation'
The Guardian, November 2012

'The performances were exceptional'
The Times, May 2010

'Truly impressive facilities for performance and rehearsal'
The Guardian University Guide 2013



Academic Studies

Academic Studies are essential to every student's creative development. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. Electives in T&A are available in Year 3.

Introduction to Performance Practice

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Introduction to Technology

Students use state-of-the-art software and studios in creative technology-based courses, which are designed to enhance the learning experience and stimulate creativity.

Topics in Western Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Electives

Offered to students from the third year onwards, electives encourage exploration of specific repertoire (e.g. Mozart Operas, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Recording and Digital Editing, Historical Performance, Music Business and Management, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Supporting Studies is a series of four core modules that develops essential areas of musicianship and introduces other vital skills during years 1 and 2 of the BMus. All subjects may be studied further at elective level.

1. Aural Skills

Mandatory during the first two years of the BMus, training focuses on pitch, rhythm, texture, timbre, analytical and stylistic awareness.

2. Keyboard Skills

The one-year curriculum covers score-reading, harmonisation, improvisation and accompaniment.

3. Introduction to Conducting

All students are taught the basic elements of baton technique, from beating patterns to influencing sonority.

4. Introduction to Technology

Students are introduced to recording techniques and studio technology.

Principles of Teaching and Music in Community (MiC)

These two introductory electives explore two strands of professional development: teaching skills and outreach.

The Principles of Teaching elective leads into the optional LRAM teaching diploma and MiC may be pursued at advanced level as an elective.

Academic and Supporting Studies

Dominic Alldis Hon ARAM

Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM

Harry Blake BA, MMus

Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)

Paul Brough MA, ARAM

Ruth Byrchmore BMus, MMus, FRAM

Sarah Callis BA, PhD, Hon ARAM

Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)

Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL

Marc Ernesti BA, MMus

(Head of Professional Development)

Costas Fotopoulos BMus, MMus

Hannah French BMus, MMus, LRAM, ARAM

David Gorton BA, MMus, PhD, ARAM

Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP

Paul Harris FRAM, ARAM, GRSM, LRAM, ARCM, MTC (Lond), HonTCL

Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM

Alexander Hills BMus, MMus, PGDip, DMA

Raymond Holden PhD, Hon ARAM

(Sir John Barbirolli Lecturer in Music)

Colin Huehns MA, PhD, ARAM

Timothy Jones MA, DPhil, LTCL

Deputy Principal (Programmes and Research)

Aya Kawabata BMus, MMus, LRAM

Peiman Khosravi MMus, PhD

Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)

Patrick Russell MA, Hon RAM, Hon FGCM, Hon FRCO

Jeremy Summerly MA, MMus, Hon RAM

(Sterndale Bennett Lecturer in Music)

Nicholas Walker LRAM, ARAM (Keyboard Skills)

Julian West BA, Hon ARAM (Head of Open Academy)

Postgraduate Programmes

Head of Postgraduate Programmes

Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM

Senior Postgraduate Tutor and Associate Head of Research

David Gorton BA, MMus, PhD, ARAM

Senior Postgraduate Tutor

Sarah Callis BA, PhD, Hon ARAM

Postgraduate Tutors

Rachel Chaplin MA, MMus, PhD, LRAM, ARAM

Roderick Chadwick MA, MMus, LRAM, ARAM

Briony Cox-Williams BMus, MMus, PhD,

ARAM, FTCL

The Teachers

Professor Simon Bainbridge FRCM, Hon RAM

Senior Professor of Composition

Philip Cashian BMus, DMus, Hon ARAM

Head of Composition

Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP

Alexander Hills BMus, MMus, PGDip, DMA

Raymond Holden PhD, Hon ARAM

Sir John Barbirolli Lecturer in Music

Roy Howat MA, PhD, Hon ARAM (Keyboard Research Fellow)

Timothy Jones MA, DPhil, LTCL

Deputy Principal (Programmes and Research)

Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM

Curzon Lecturer in Performance Studies

Peter Sheppard Skærved LRAM, FRAM

Viotti Lecturer in Performance Studies

Jeremy Summerly MA, MMus, Hon RAM

Sterndale Bennett Lecturer in Music

Introduction

The Academy provides an enormous range of opportunities for postgraduate students, including a broad selection of elective professional development courses. In order to get the most out of this dynamic environment students are expected to take a proactive approach to their programme of study. Each department has fixed Principal Study requirements that set a carefully chosen range of professional criteria you need to be able to meet. In addition, all master's degree students complete a Professional Portfolio that provides an open framework designed to encourage you to make the very best of the extraordinary range of opportunities available at the Academy. This ethos is carried over into project work for MMus and research degree students. The aim of the programmes is to provide the necessary encouragement and direction to help you get the most out of working with your peer group as well as from the expertise of staff and visiting specialists.

Our Range of Programmes

- > Master of Arts in Performance (MA)
- > MMus Concert Project and MMus in Performance and Research
- > Master of Music in Composition — MMus Composition: see pages 14–15
- > Advanced Diploma in Opera: see pages 10–11
- > Postgraduate Diploma in Musical Theatre — PGDip: see pages 20–21
- > MPhil and PhD in Composition or Performance Practice: see pages 40–41

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA to doctoral studies.

In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus Performance and Research candidates should submit a research project proposal. www.ram.ac.uk/mmus-written-requirements



Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration

The **MA** is normally a two-year programme, but in certain cases students can be allowed to take it in one year. Conducting normally requires three years. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs and funding position. This can be reviewed during the first term of study.

The **MMus in Performance (Concert Project / Performance and Research)** options are similarly flexible, but the normal expectation is that studies will take two years. Only a small number of students are permitted to take the one-year option (which attracts a significantly higher fee).

The **MMus in Composition** is an intensive two-year (24-month) programme. In exceptional cases students can be allowed to take it as a one-year MA.

The **Advanced Diploma in Opera** is an intensive two-year (21-month) programme.

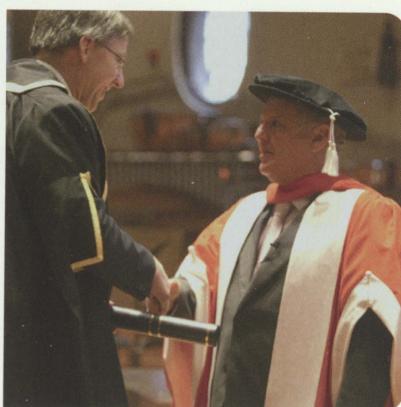
The **Postgraduate Diploma in Musical Theatre** is a nine-month course.

For the two-year **MPhil** and three-year **PhD**, which are both available in either **Composition** or **Performance Practice**, see pages 40–41.

LRAM teaching diploma

Many postgraduates additionally choose to study for the Licentiate of the Royal Academy of Music (LRAM) teaching diploma. The diploma provides a comprehensive, practically-based introduction to the principles of teaching.

MA and MMus in Performance



Introduction

The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music, etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, events series and the Academy's wide range of competitive prizes and ensemble performances.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

Both of the **MMus Programmes (MMus Concert Project and MMus in Performance and Research)** have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are for students who wish to expand and develop high-level performance opportunities with practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic / aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word research project. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly workshop session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Principal Study (MA and MMus) Learning Outcomes

You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of you in your area of the music profession, and learnt critically to evaluate your own performance.

Assessment

- > Final Recital (or equivalent)
- > Concerto Assessment (or equivalent)
- > Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Professional Portfolio (MA and MMus) Learning Outcomes

You will be equipped to present a portfolio summarising your work while at the Academy in relation to the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts.

All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities to extend your professional development in the following areas: Concert Workshop, Critical Interpretation, Promotional Skills, Education Work, and Technology.

Project Work (MMus only) Learning Outcomes

You will have learnt to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Options

One of:

- > Research Project
- > Concert Project.

Application Procedure

Email registry@ram.ac.uk



'A stellar list of alumni spanning the worlds of classical and popular music'
The Independent, April 2012

'Those three years were incredibly important for me. That's when I learnt repertoire, that's where I met so many wonderful, practical musicians who expressed themselves through what they did with their instruments or voices. I found it completely wonderful and eye-opening'

Academy alumnus Edward Gardner
on BBC Radio 3, August 2011

Application Procedure

See www.ram.ac.uk/apply for details.

If you are applying for the MMus programme, you will need to send written work (as detailed on your department page at www.ram.ac.uk/departments) by the relevant application deadline. If the Admissions Board decides that the MMus is not suitable for you, you may be offered a place on the MA (Master of Arts) programme instead.

If you have a disability and require assistance with the application procedure, please contact the disability advisor disability@ram.ac.uk or the admissions officer, [admissions @ram.ac.uk](mailto:admissions@ram.ac.uk). See p. 59 for audition access arrangements.

Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see the relevant department's web page from www.ram.ac.uk/departments. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

1st October 2013

Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

For auditions in East Asia, please contact the relevant centre by 1st October 2013 (see page 59). Dates for East Asian auditions are subject to confirmation.

1st November 2013

Deadline for Musical Theatre applications.

Early November 2013

Notification of dates for auditions in London in December.

Mid-November 2013

Notification of dates for Musical Theatre auditions.

November 2013

Auditions in Beijing, Guangzhou, Hong Kong, Malaysia, Seoul, Shanghai, Singapore, Taipei and Tokyo.

2nd to 13th December 2013

Auditions in London. You should expect to be called on any week-day during this period. Results will normally be available in CUKAS by Christmas.

6th January 2014

Application deadline for Conducting and Choral Conducting, and for auditions in North America.

20th January 2014

Application deadline for MPhil.

Late January 2014

Notification of audition times for Conducting, Choral Conducting and North American auditions.

February 2014

Conducting and Choral Conducting auditions in London.

March 2014

Auditions in North America. Interviews for MPhil.

Deferred Entry

The Academy does not consider applications for deferred entry.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department www.ram.ac.uk/departments to organise this.

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. We do, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Academy's Disability Statement can be viewed at www.ram.ac.uk/disabilities

Contacts

Head of Academic Administration:
Melanie Mullin BA
(pictured with Registry staff)

Assistant Registrar:
Claire Watts BA, Hon ARAM

Admissions Officer and International Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Awards and Registry Administrator:
Daly Sarcos BSc

Registry Services Officer:
Siân Watson BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

Entry Qualifications

www.ram.ac.uk/entry-requirements



'Bringing together exceptional young players from leading music schools in New York and London was a great idea... incandescent performance'
New York Times, August 2012

'...the youngsters assembled here weren't exactly novices. Students at London's Royal Academy of Music and New York's Juilliard School, they are on the cusp of the profession. To judge from the verve they showed here, they will be entering at a high level'
The Times, August 2012

Entry Qualifications for Undergraduate Programmes: BMus, Gap Year, Organ Foundation

Minimum Age at Entry

Normally 18 on 1st September preceding the start of the programme.

Entrance Standards

Evidence of professional performing potential in your Principal Study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, consult the syllabuses for Associated Board of the Royal Schools of Music (www.abrsm.org) examinations at Grade 8 and DipABRSM or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not your Principal Study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)

- > England and Wales: Passes in two GCE Advanced-level (A2) or Pre-U certificate examinations, including Music. A pass at 'AS' level counts as half an A-level
- > Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B-grade and at least four C-grade passes in the Senior Leaving Certificate (Higher Level)

Other Qualifications which are accepted as equivalent to Music A-level:

- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical), or
- > A BTEC National Award in Music

The following will satisfy fully the matriculation requirement:

- > BTEC National Certificate or National Diploma (three full units in Music at Merit or higher), or
- > Access to Higher Education diploma, in Music, or
- > International Baccalaureate: the Diploma, including music as a Group 6 subject.

International Academic Qualifications

You may check whether we accept your qualifications by visiting our website at www.ram.ac.uk/entry-requirements, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry before you can enrol.

Entry Qualifications for Postgraduate Programmes

Minimum Age at Entry

Normally 21 on 1st September preceding the start of the programme.

Entrance Standards

Performance level at least equivalent to a recognised music diploma in your Principal Study.

Academic Qualifications

You should normally be completing or have completed a full-time (undergraduate) programme of musical study. To matriculate onto the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree. For the Advanced Diploma you should normally have at least a Master's qualification or equivalent.

Other Matriculation Options

If you are a mature candidate or have a non-standard educational background, see <http://www.ram.ac.uk/entry-requirements> for alternative assessments (APEL).

Entry Qualifications for Exchange and Year-Aboard

Please refer to 'Year-In Programmes' on page 52.

English Language Requirements for International Students

If English is not your first language, you must demonstrate your language proficiency if required by the admissions board.

The Academy will accept either of these two tests:

- > International English Language Testing System (IELTS — academic tests)
- > The Pearson academic test

Information about test centres can be obtained from www.ielts.org and <http://pearsonpte.com>

You should take the examination for either IELTS or Pearson soon after accepting a place at the Academy to ensure that your result reaches the Registry by 1st May 2014. Your score must be at least:

	IELTS	Pearson
BMus or PGDip	5.5	51
MA	6.0	58
Advanced Diploma	6.5	64
MMus/MPhil	7.0	70

If you are joining Postgraduate Vocal Studies or Opera, you must score at least IELTS 6.0 / Pearson 58 in the Listening and Speaking sections of the test.

If you need a visa to study in the UK, you may also need to meet the UK Border Agency's language requirements. See www.ram.ac.uk/study for details.

Fees and Awards



'It was amazing to come to a place where I thought everyone was going to be very snotty and posh — and to find other people of my age who loved singing as well and were normal. It's a brilliant place and I definitely wouldn't be here without it'

Katherine Jenkins television interview with Piers Morgan, October 2009

'Delectably performed... In a piece teeming with delightful ensembles there is good singing all round. Beg for a return — it's sold out'

The Times, November 2011

Application Fees

- > Application fee for Musical Theatre, Conducting and Choral Conducting auditions in London: £100.
- > Application fee for all other London auditions: £95 (or £110 after the advertised closing date).
- > Application fee for auditions in North America: £150.
- > Application fee for auditions in Asia: refer to local audition co-ordinator.

If you withdraw before attending the audition, you will not be entitled to a refund. If you apply after the advertised deadline, you must pay the late fee and you may be placed on a waiting list for an audition if the timetable is full.

Tuition Fees

For fees for full-time programmes for 2014–15, please see www.ram.ac.uk/fees. Annual fees for 2013–14 are:

	Home/EU	International
BMus	£9,000	£19,150
MA	£10,175	£19,900
MMus	£10,250	£20,400
MMus (Intensive 1-year)	£12,300	£22,600
MPhil/PhD	£5,700	£12,500
Advanced Diploma (Royal Academy Opera)	£14,000	£14,000
Musical Theatre	£13,800	£13,800
Musical Direction	£6,800	£6,800
Year Abroad	£10,175	£10,175
Organ Foundation and Gap Year	£10,100	£19,600

For ELQ (equivalent or lower qualifications) fees, please see www.ram.ac.uk.

Estimated average living costs:
£11,000 per academic year.

Scholarships

See www.ram.ac.uk/scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. The Academy prides itself on being able to accept students purely on the basis of their potential and talent, and will therefore try to help deserving candidates as much as possible. The amount available for scholarships varies from year to year, with some funding coming from the Academy's own endowments and the rest secured through the generosity of individuals, companies, trusts and foundations.

Other Financial Assistance

BMus students on UK or EU fees are additionally eligible to be considered for support through fee waivers and the National Scholarship Programme (except students from Scotland, Wales and Northern Ireland): see www.ram.ac.uk/undergraduate-tuition-fees

Each year the Academy offers to international students one Undergraduate and one Postgraduate Associated Board of the Royal Schools of Music Scholarship, covering fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards their study costs through the bursary system. If you are eligible, details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also seek assistance from the Academy's 'Hardship' funds.

Awards and Loans for BMus students from the UK and European Union

Candidates with UK or EU fee status who are applying for the BMus programme should visit www.gov.uk/student-finance to be assessed for a tuition fee loan. UK-fee candidates can also be assessed for maintenance awards. These awards are administered through the Student Loans Company.

Similar arrangements exist for EU (non-UK) students, who can apply for a tuition fees loan through www.gov.uk/student-finance. (Maintenance awards are available only to UK students.)

Payment of Tuition Fees

Most UK and European Union students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk and at www.ukcisa.org.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st March for candidates auditioned in Asia in November) and the balance due by the middle of August.

We recommend that all students plan to find their own funding sources to cover tuition fees and living costs. See www.ram.ac.uk/financial-support

Your Audition



Audition Requirements

Full details appear on the department pages at www.ram.ac.uk/your-audition — please check these regularly. You are welcome to contact the Registry or the department administrator if you have any queries.

The precise format for auditions will vary according to Principal Study. In most cases auditions will last from 20 to 30 minutes. As time is limited, you may be interrupted before you have performed a complete piece. You may be given sight-reading or quick study tests.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are also asked to bring a short piano piece to demonstrate their level of keyboard skills.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a short melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

You are advised to bring your own accompanist, but if you cannot do this, the Academy provides accompanists for the London and New York auditions. There is no charge for using an Academy accompanist, and you will be allocated a short rehearsal with them in your warmup time immediately before your audition. We regret we cannot arrange additional rehearsal time before the audition date.

Access Arrangements

Please inform the Registry well in advance if you will have any access requirements when you come for audition. This will enable us to discuss your needs and have the appropriate arrangements in place for you.

Notification of Results

The Registry will notify all candidates of the result of their audition through CUKAS as soon as possible. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

International Candidates

If you live in Europe, you must attend the main London auditions in December 2013 (Spring 2014 for Conducting, Choral Conducting or research degrees). Other international candidates are strongly advised to do likewise (but also see below).

Please see www.ram.ac.uk/apply for full details of all international auditions.

Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2013, or Spring 2014 for Conducting, Choral Conducting or research degrees) or North America (March 2014, in New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Organ, Harpsichord, Conducting, Choral Conducting, Musical Theatre, Repetiteur or Research degrees. The application deadline to audition in North America is 6th January 2014 and the application fee is £150.

Candidates from East Asia

Auditions take place in Beijing, Guangzhou, Hong Kong, Malaysia, Seoul, Shanghai, Singapore, Taipei and Tokyo. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2013. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre: please see www.ram.ac.uk/auditions-in-asia. Application enquiries should be directed as follows:

PR China Centre

Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Hong Kong Centre

Warren Lee
Telephone +852 5181 2108
Email hongkongauditions@ram.ac.uk

Japan Centre

Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho, Nakahara-ku,
Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Telephone/Fax +81 (0)44 744 1687
Mobile +81 (0)90 3451 5912
Email japan.auditions@ram.ac.uk

Korea Centre

Dr Jae Eun Shin, DMA
Email korea.auditions@ram.ac.uk
Telephone +82 (0)10 9334 8749

Singapore Centre

for Singapore and Malaysia auditions
Lim Yean Hwee, Artists Academy
217 East Coast Road #02-01/ #02-02
Singapore 428915
Telephone/Fax +65 (0)66591860
Mobile +65 (0) 98456226
Email yh@artists-academy.com.sg

Taiwan Centre

Miss Aki Lin, 8F-1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings

If you do not live in Europe, East Asia or North America, the Academy will accept videos (DVD all-region only) for most Principal Studies. All recordings must be received by 1st November 2013 and must be authenticated by a person of authority. You must complete both a CUKAS application form and our own DVD form, which is available from admissions@ram.ac.uk. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship.

Visas

If you will need a support letter to help apply for a visa for your audition in London, please contact admissions@ram.ac.uk after you have submitted your Academy application.

Credits

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Her Majesty The Queen

President

Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

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BMus, MPhil, Hon RAM, FKC

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(Programmes and Research):
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Carol McCormack Hon ARAM

Head of Finance:
Judith Barber BSc, CPFA, Hon ARAM



HRH The Duchess of Gloucester and Lord Burns at Graduation

Director of Junior Academy from Summer 2013

Howard Ionascu MusB

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Pete Smith GRSM, LRAM, FRAM

Academic Secretary:
Catherine Jury BA, Hon ARAM

Governance Adviser:
Rosalind Sector University of London



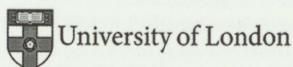
Carol McCormack (Director of Development)

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography by Hana Zushi.

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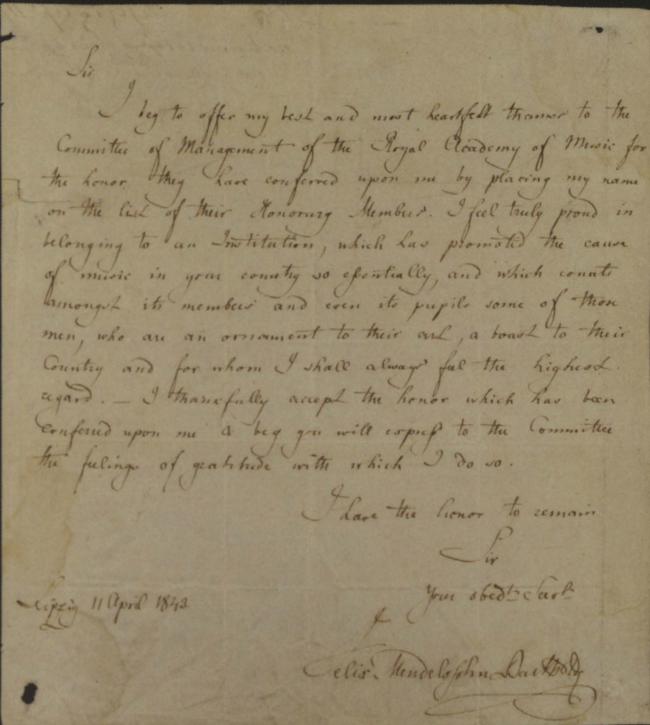
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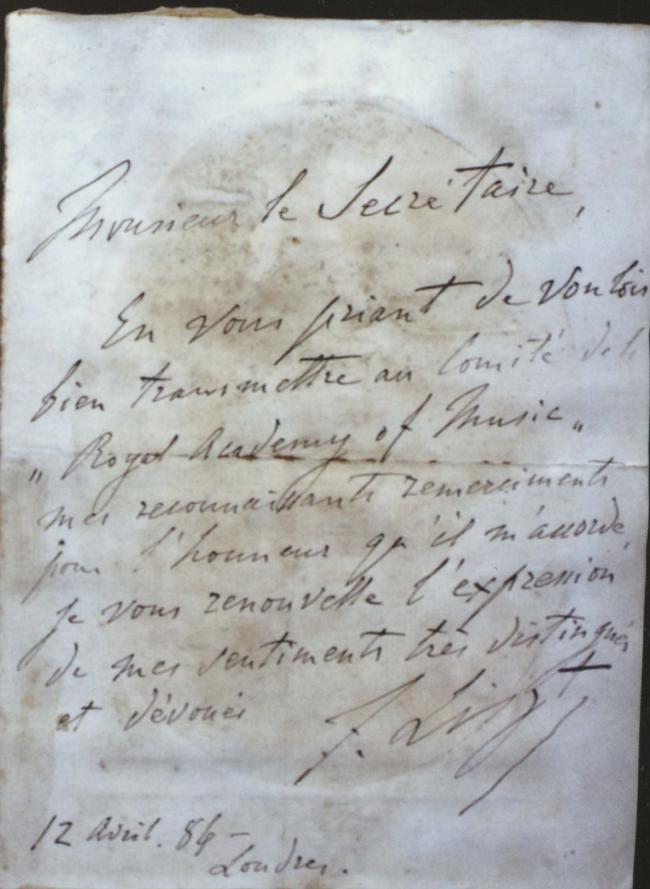
Her Royal Highness
The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over 2,000 courses and unparalleled facilities for advanced research.



Letter from Felix Mendelssohn-Bartholdy to the Royal Academy of Music, 11 April 1843. Written from Leipzig.

'Sir, I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor [sic] they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution which has promoted the cause of music in your country so essentially, and which counts among its members and even its pupils some of those men, who are an ornament to their art, a toast to their country and for whom I shall always feel the highest regard. I thankfully accept the honor which has been conferred upon me and beg you will express to the Committee the feelings of gratitude with which I do so. I have the honor to remain Sir your obedient servant'



Letter from Franz Liszt to the Royal Academy of Music, 12 April 1886. Written from London.

'Monsieur le Secrétaire, En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde. Je vous renouvelle l'expression de mes sentiments très distingués et dévoués'







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www.ram.ac.uk

Patron: **HM The Queen**
President: **HRH The Duchess of Gloucester**
Principal: **Professor Jonathan Freeman-Attwood**
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